San Francisco Symphony Orchestra

INDEX

1919—NINTH SEASON—1920

*—Preceding numeral indicates no programme note.
*—Preceding selection indicates first performance in San Francisco.
†—Preceding selection indicates first performance anywhere.

Page

AUBER—
Overture, "Fra Diavolo".....21, *179, *225

BACH—
Double Concerto for Two Violins, D Minor.....127, 287
Shepherds' Music from Christmas Oratorio.....189

BACH-GOUNOD—
"Ave Maria" for Orchestra, Organ, Violin and Harp.....*283

BEETHOVEN—
Symphony No. 5, C Minor, Opus 67.....463, 475
Symphony No. 8, F Major, Opus 93.....91
Larghetto from Symphony No. 2.....23
Allegretto from Symphony No. 8.....191
Minuet in "G".....71, *469

BERLIOZ—
*Fantastic Symphony.....278
Dance of the Sylphs, from Damnation of Faust.....403
Overture, "Le Carnaval Romain," Opus 9.....432

BIZET—
Carmen Suite.....69, *225, *283, *435
Carmen Intermezzo.....*223
Habanera from Carmen.....*283

BOCCHERINI—
Minuetto.....31, *179, *223, *225

BRAHMS—
Symphony No. 2, D Major, Opus 73.....7
Symphony No. 4, E Minor, Opus 98.....365
Allegretto gracioso from Symphony No. 2.....145
Tragic Overture.....85
Two Hungarian Dances.....*435, 455

BUSCH—
*Old Folks at Home.....*225, *283, 303

BUSONI—
*Symphonic Suite, Opus 25.....49

BRUCH—
Scotch Fantasy for Violin, Opus 46.....218
"Kol Nidrei," for 'Cello, Opus 47.....356

CHABRIER—
Rhapsody for Orchestra, "Espana".....120, *225, 288, *435

CHOPIN—
Polonaise, A Flat, Opus 53.....159

1919—NINTH SEASON—1920

Page

DEBUSSY—
*"Fetes," Nocturne No. 2 15
Prelude to "The Afternoon of a Faun" 239, 333, 414
*Petite Suite 293

DUKAS—
Scherzo, "The Sorcerer's Apprentice" 482

DUPARC—
*Symphonic Poem, "Lenore" 326

DVORAK—
Symphony No. 5, "From the New World" 231
Largo from the "New World" Symphony 391
Humoresque 75, *225

ELKUS, ALBERT—
†Impressions from a Greek Tragedy 430, 465

FRANCK, CESAR—
Symphony, D Minor 51

GILLET—
Loin du Bal 458, *469

GLAZOUNOW—
Valse de Concert, No. 1, Opus 47 266

GLUCK—
Overture, "Iphigenia in Aulis" 5

GLUCK-GEVAERT—
*Ballet Suite 147

GOUNOD—
Funeral March of a Marionette 153, *223

GRAINGER—
Molly on the Shore *179, 407

GRIEG—
*Peer Gynt Suite, No. 2 257
Pianoforte Concerto, A Minor, Opus 16 379

HAYDN—
Symphony, G Major, "Military" 171
Allegretto from Military Symphony *223

HUMPERDINCK—
Dream Pantomime from "Hansel & Gretel" 197

JARNEFELT—
*Berceuse 155, *223
*Prelude 157, *223

JENSEN—
*Murmuring Zephyr 407

KALINNIKOW—
Symphony No. 1, G Minor 209

KREISLER, FRITZ—
Love's Joy 119, *179, *283

LALO—
Violoncello Concerto, D Minor 167

Page

LIADOW—
*The Enchanted Lake, Opus 62....87, *179
*Kikimora, Opus 63....87, *179, *223, 331

LISZT—
Symphonic Poem, "The Preludes"....151
Hungarian Fantasy for Piano and Orchestra....273
Love's Dream, No. 3....301
Hungarian Rhapsody, No. 2....69, 195, *283, 414

MacDOWELL—
*Scotch Poem, Opus 31, No. 2....453
*Poem Erotique, Opus 31, No. 6....453

MASSENET—
Overture, "Phedre"....29
Ballet Suite from "Le Cid"....399
Meditation from "Thais"....117, *225

MENDELSSOHN—
Violin Concerto, E Minor....393, 413
Overture to "A Midsummer Night's Dream"....61
Scherzo from "A Midsummer Night's Dream"....431, *469

MOSKOWSKI—
Serenade....305, *469

MOUSSORGSKY—
"A Night on the Bald Mountain"....449

MOZART—
Symphony, C Major, "Jupiter"....411, 421
Concerto for Flute and Harp....*179
Overture to "The Magic Flute"....45, 183

NICOLAI—
Overture, "The Merry Wives of Windsor"....101, *223

PIERNE—
Serenade....157

RAVEL—
*Introduction and Allegro for Harp Solo....188, 325, 465

RIMSKY-KORSAKOW—
Scheherazade, Opus 35....345, 356
Spanish Caprice....307

ROSSINI—
Overture, "William Tell"....*283, *469

SAINT-SAENS—
Violoncello Concerto, A Minor....261
Symphonic Poem, "Le Rouet d'Omphale"....451
Danse Macabre....113, 355
Ballet Suite from "Henry VIII"....27
"The Swan"....*283

SCHUBERT—
Symphony No. 8, B Minor, "Unfinished"....105, *283
Symphony No. 10, C Major....317
March Millitaire....293, *469
Moment Musical....33, *469

SCHUBERT, FRANZ—
"The Bee"....457

Page

SCHUMANN—
Overture, "Genoveva" 125

SINIGAGLIA—
*Piedmontese Dances *179, 199, *225

STRAUSS, JOHANN—
*Perpetuum Mobile 305
Waltz, "On the Beautiful Blue Danube" 408

THOMAS—
Overture to "Mignon" 333

TSCHAIKOWSKY—
Symphony No. 4 123
Symphony No.6, "Pathetique" 247, 286, 381
Overture Fantasy, "Romeo & Juliet" 241
*Symphonic Ballad, "Voyvode," Opus 78, Posthumus 373
Italian Caprice 115
Nutcracker Suite *435, 441, *469
Andante Cantabile from Symphony No. 5 65
Scherzo: Pizzicato Ostinato from Symphony No. 4 ..... *179
Andante Cantabile from String Quartet, Opus 11 401
Overture Solennelle, "The Year 1812" 458
March Slav 35

VERDI—
Aria, "O Don Fatale" from Don Carlos *283

VOLKMANN—
Overture, "Richard III" 165

WAGNER—
Prelude and Love Death from "Tristan and Isolde" 16
Ride of the Valkyries 77
Overture, "Rienzi" 203, *283
Overture, "The Flying Dutchman" 220, 389
Overture, "Tannhauser" *283, 339
Prelude to "The Mastersingers" 466, 483
Prelude to "Lohengrin" 271, 355, *435, 441

WEBER—
Overture to "Oberon" 141, 379

WEBER-WEINGARTNER—
Invitation to the Dance 297, *435

ZABEL—
"At the Fountain," Harp Solo *223

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PROGRAMME

1. Overture, "Fra Diavolo" ..... AUBER

2. Larghetto from Symphony No. 2 ..... BEETHOVEN

3. Ballet Suite from "Henry VIII" ..... SAINT-SAENS
   a. Introduction and Entrance of the Clans
   b. Scotch Idyl
   c. Dance of the Gipsy
   d. Gigue and Finale

INTERMISSION

4. Overture, "Phedre" ..... MASSENET

5. a. Minuetto ..... BOCCHERINI
   b. Moment Musical ..... SCHUBERT

6. March, "Slav" ..... TSCHAIKOWSKY

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CURRAN THEATER

Friday Afternoon, October 10, at 3:00 o'clock

Sunday Afternoon, October 12, at 2:30 o'clock

PROGRAMME

National Anthem

1. GLUCK.....Overture, "Iphigenia in Aulis"

2. BRAHMS.....Symphony No. 2, D Major, Opus 73
   Allegro non troppo
   Adagio non troppo
   Allegretto gracioso
   Allegro con spirito

INTERMISSION

3. DEBUSSY..... "Fetes"

4. WAGNER.....Prelude and Isolde's Love Death
   from "Tristan and Isolde"

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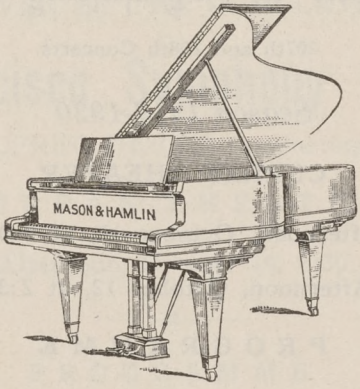

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:: PROGRAMME NOTES ::

OVERTURE TO "IPHIGENIA IN AULIS"

Christoph Wilibald Gluck

"IPHIGENIA IN AULIS," tragic opera in three acts, was produced April 19, 1774, at the Academie Royal de Musique in Paris under the direction of the composer, who was then in his sixtieth year.

The text was written by Le Blanc du Rollet (a member of the French embassy at Vienna)—after a play founded on the Euripidean tragedy which the French dramatist Jean Racine (1639-'99) had composed a hundred years before.

The overture is in the conventional eighteenth-century style—a slow introduction, followed by a longer movement in the quick tempo. As it comes to no definite conclusion in its original shape (running into the opening scene of the opera) sundry "endings" for it have been invented for use in the concert hall. One of these was written by Mozart, but this failed to satisfy Wagner—who made another for a performance which he conducted in Zürich, the latter being the one used on these occasions. The same is being used in this concert. According to Wagner the Thematic elements of the overture are (1) "a motive of appeal from painful, grawing heart-sorrow;" (2) "a motive of violence, of commanding, overbearing demand;" (3) "a motive of grace,

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CURRAN THEATER

Friday Afternoon, October 24, 3:00 o'clock

Sunday Afternoon, October 26, 2:30 o'clock

PROGRAMME

1. Overture, "Magic Flute".....MOZART

2. Symphonic Suite, Opus 25.....BUSONI
   - Prelude
   - Gavotte
   - Gigue
   - Slow Intermezzo—Alla breve (Allegro fugato)

INTERMISSION

3. Symphony, D Minor.....CESAR FRANCK
   - Lento—Allegro non troppo
   - Allegretto
   - Allegro non troppo

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of maidenly tenderness," and (4) "a motive of painful, tormenting pity"—the first named coming in the introduction and the others in the *Allegro*.

SYMPHONY No. 2, in D Major, Op. 73

Johannes Brahms

THE second symphony, in D major, was composed, probably at Portschach-am-See, in the summer of 1887, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff and Franck. On September 19th Mme. Schumann wrote that he had written out the first movement, and early in October he played to her the first movement and a portion of the last. The symphony was played by Brahms and Ignaz Brull as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the date of the first performance, the announced date December 11th. Through force of circumstances

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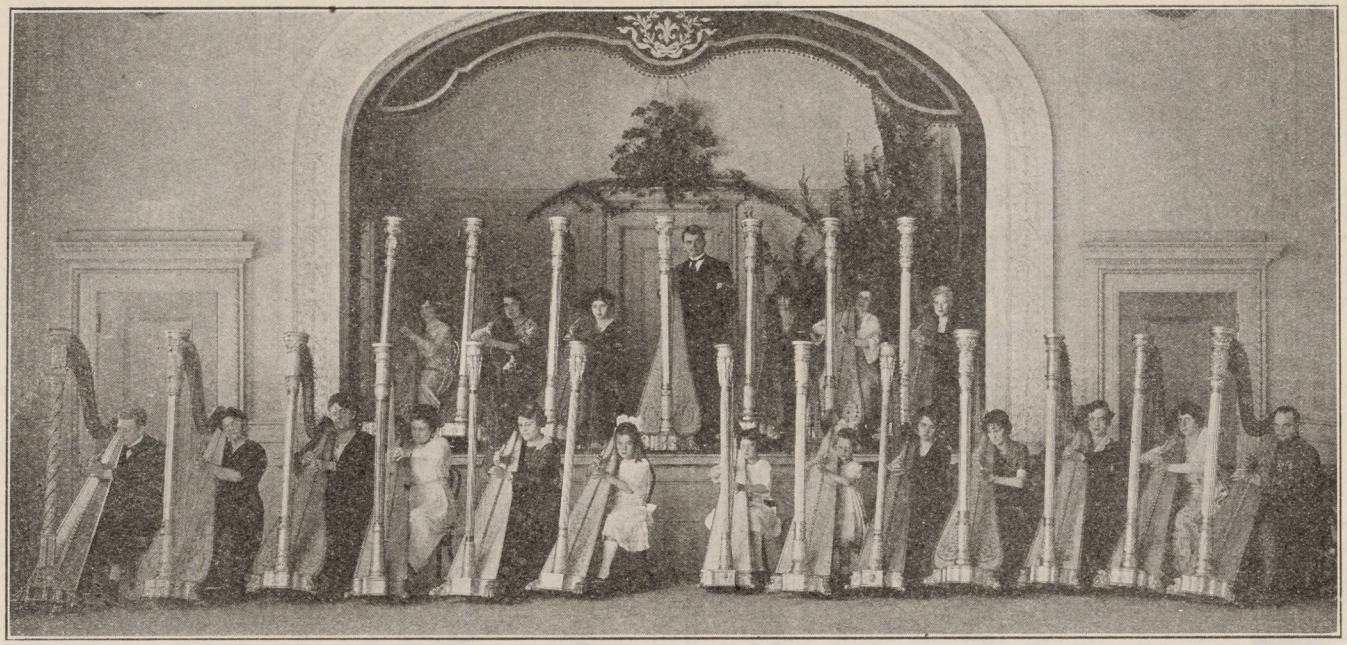

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Julius Gold, *Theorist,* San Francisco, Cal.

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the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30, 1877. Richter conducted it. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878. The review written by Eduard Hanslick after the performance at Vienna may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—i. e., new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow

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and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an *allegro moderato* in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last measures of this movement expire in flashes of new melodic beauty. A broad singing *Adagio* in B major follows, which, as it appears to me, is more conspicuous for the skillful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a *Presto* in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a comparison to the first symphony of Brahms, and thus it appears to the public. The hearer is affected by the first as though he read a scientific treatise full of deep philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert, one of the first in France to admire Brahms:

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19th of the same year, does not in any way deserve the reproach made against it by Victorian Joncieres,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some

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dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this *Allegro,* is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The *Adagio* is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is of his "Eroica," so is Brahm's second to his first. The one in C minor is epic, the one in D major is a fairy-tale. When Bulow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, cooly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"Far above all the symphonies of Schumann."

This symphony was first played in this country at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle drums and strings.

"FETES," **Claude Debussy**
Nocturne No. 2

DEBUSSY has written three Nocturnes for orchestra. The second "Fetes" is performed upon this occasion; the third, entitled "Sirènes," is written for orchestra with chorus of female voices.

The pieces were composed in 1897-99 and the first two were produced for the first time at a Lamoureux concert, Paris, December 9, 1900, under the direction of Camille Chevillard.

Debussy has explained the significance of this Nocturne in the following words:

"Fetes."—The restless dancing rhythm of the atmosphere interspersed with sudden flashes of light. There is also an incidental procession (a dazzling imaginary vision), passing through and through and mingling with the aerial revery; but the background of uninterrupted festival is persistent with its blending of music, and luminous dust participating in the universal rhythm of all things.

The score of the three Nocturnes was published with a dedication to Georges Hartmann, during his lifetime a prominent music publisher in Paris.

PRELUDE AND "LOVE DEATH" FROM "TRISTAN AND ISOLDE"

Richard Wagner

THE story of "Tristan and Isolde" is one that was known to poets of a very early period. A primitive old love poem, which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of *Tristan and Isolde*. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord.

The first act shows the deck of the ship which is conveying Isolde and Tristan to Cornwall, she having accepted *King Mark's* proposal, made through his nephew. During the voyage, however, the refusal of Tristan to see her, the exultation of the sailors over the killing of *Morold* (which freed Cornwall from its subjection to Isolde's royal father), and detestation of the loveless marriage she is about to contract, infuriate the Princess, and she resolves to die and drag Tristan down to death with her. She tells Tristan she is aware of his crime in killing her lover, and demands vengeance. He admits her right to kill him and offers his sword, but she bids her maid prepare two cups of poison from her casket. Unwilling to see her mistress die, she secretly substitutes for the poison a love potion, the effect of which is immediate, and the lovers sink into each other's arms just as the ship approaches the shore and the king arrives to claim his bride.

The whole Prelude is made up of a long and cumulative expression of passion in sound. It mounts to a great climax of emotion, and then dies away in exhaustion. The "Love Death" follows immediately. This is taken from the last act of the music drama, in which Isolde, in frenzied ecstasy, sings her last song of love over the dead body of Tristan.

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CURRAN THEATER

Friday Afternoon, October 24, 3:00 o'clock

Sunday Afternoon, October 26, 2:30 o'clock

PROGRAMME

1. Overture, "Magic Flute".....MOZART

2. Symphonic Suite, Opus 25.....BUSONI
   Prelude Gavotte Gigue
   Slow Intermezzo—Alla breve (Allegro fugato)

INTERMISSION

3. Symphony, D Minor.....CESAR FRANCK
   Lento—Allegro non troppo Allegretto Allegro non troppo

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Sunday Afternoon, November 2, 2:30 o'clock

PROGRAMME

1. Overture, "Midsummer-Night's Dream".....MENDELSSOHN

2. "Andante Cantabile," from Symphony No. 5 TSCHAIKOWSKY

3. Carmen Suite.....BIZET

4. Rhapsody No. 2.....LISZT

5. *a.* Minuet .....BEETHOVEN
   b. Humoreske .....DVORAK

6. Ride of the Valkyries.....WAGNER

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CURRAN THEATER

Sunday Afternoon, October 19, 2:30 o'clock

PROGRAMME

National Anthem

1. AUBER.....Overture, "Fra Diavolo"

2. BEETHOVEN.....Larghetto from Symphony No. 2

3. SAINT-SAËNS.....Ballet Suite from "Henry VIII"
   a. Introduction and Entrance of the Clans
   b. Scotch Idyl
   c. Dance of the Gipsy
   d. Gigue and Finale

INTERMISSION

4. MASSENET.....Overture, "Phèdre"

5. *a.* BOCCHERINI .....Minuetto
   b. SCHUBERT.....Moment Musical

6. TSCHAIKOWSKY.....March "Slav"

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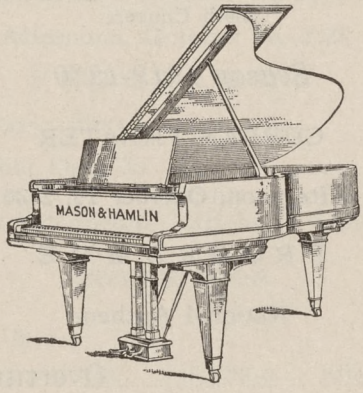

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:: PROGRAMME NOTES ::

OVERTURE, "FRA DIAVOLO" — Daniel Francois Esprit Auber

DANIEL-FRANCOIS-ESPRIT AUBER, a prolific composer of French operas, was born in Caen in Normandy, Jan. 29, 1782; died in Paris, May 14, 1871. His father, an art-dealer and print-seller in Paris, wished his son to devote himself to business, and sent him to London to acquire a knowledge of the trade. Auber's irresistible inclination for music, however, manifested itself, and in 1804 he returned to Paris, following thenceforward his natural bent. His first opera, *Julie,* a resetting of an old libretto, was produced by amateurs at Paris in 1811, with an orchestra of six stringed instruments. Cherubini happened to be among the auditors; he recognizing Auber's talent, supervised his further instruction, and while with him, Auber wrote a mass for four voices. Auber's first public productions, *Le Séjour militaire* (1813) and *Le Testament at les Billets-doux* (1819), were indifferently received; but his next opera, *La Bergère châtelaine* (1820), was a success. From that date until 1869, scarcely a year passed without the production of one or several operas, in all over forty. One of these, *Masaniello, ou la Muette de Portici,* produced in 1828, was considered a masterpiece by Wagner. The virility of his personality was evinced by his last opera, *Rêves d'amour,* a title suggestive of youthful feeling, produced when he was 87 years of age. Auber was a thorough Parisian, and during the latter years of his life was said not to have set foot outside the city boundaries.

The overture "Fra Diavolo" is from the three act comic opera by the same name. Libretto by Scribe, devised from the story of Lesueur's earlier opera, *La Caverne.* First produced at the Opéra Comique, Paris, January 28, 1830. First production in English at Drury Lane Theatre, London, November 3, 1831.

The story of Fra Diavolo is melodramatic in the highest degree. One is charmed by the brilliant and fluent measures, varied here and there with pretty bits of sentiment, which go hand in hand with the romantic story of the Italian Bandit.

The Story

Fra Diavolo, a chivalrous bandit, robs an English Lord and his lady by posing successfully as a Marquis and paying court to her ladyship. When he is trapped at the inn of Terracina in the act of attempting to recover his lost booty, he nonchalantly steps out of a cupboard in the room of the landlord's daughter, declares himself to be her lover and accepts the challenge of her sweetheart, Lorenzo, the captain of the soldiers out for his capture. But a trap which he has laid for the soldiers is sprung upon himself when his identity is revealed through the careless prattle of his two unspeakably funny pals, and he goes to his doom as a gentleman—having cleared the good name of Zerlina and opened the way for her happiness with Lorenzo.

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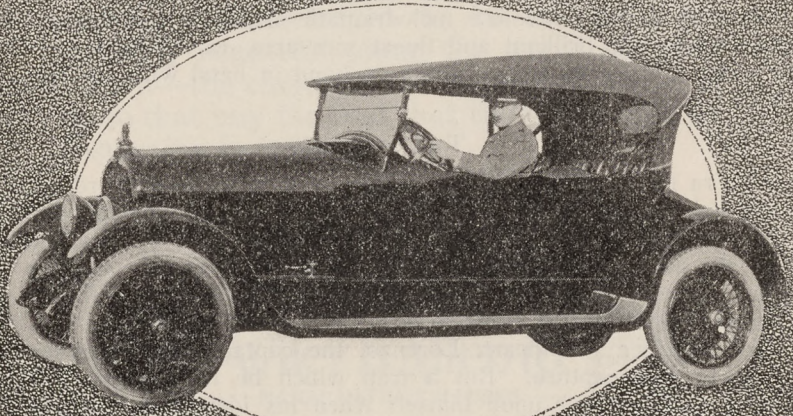

LARGHETTO FROM SYMPHONY NO. 2, OPUS 36

Ludwig van Beethoven

BEETHOVEN'S second symphony was completed about the end of the year 1802. The period of its composition was to Beethoven one of great dejection. The aural disease, which eventually resulted in complete deafness, had, by the beginning of 1801, begun to fill him with the gravest fears. His hearing, which has been affected as early as 1796, was gradually, but inexorably departing. A victim to the deepest melancholy the composer, having tried the skill of physician after physician, finally put himself under the care of Dr. Schmidt, who sent him to Heiligenstadt, a resort near Vienna. Beethoven departed for this place in October, 1802, and it was there in a lonely house situated on a hill outside the village, that much, if not all of the second symphony was set down. The first production of the work took place at a concert given at a theatre in Vienna, April 5, 1803. In 1804 the orchestral parts of the second symphony were published by the Bureau d'Arts et d'Industrie, at Vienna, with a dedication to Prince Lichnowsky. The score did not appear until 1820, when it was published as a volume of 162 pages by Simrock. Prod'homme (*Les Symphonies de Beethoven*, Paris, 1906), states that the second symphony was known to a few musi-

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cians in Paris soon after its first production in Vienna. Schindler (*Beethoven in Paris*) asserts that Habeneck informed him that he had come into possession of the first and second symphonies, and had tried them over with a small orchestra. None of the composers who heard them gave any token of approval save Méhul.

The Larghetto, the second of the four movements of the D major symphony, is written in A major. Berlioz left the following description of it: "The Andante* is not treated after the manner of the first symphony; it is not composed of a theme worked out in canonic imitation, but it is a pure and frank song, which at first is sung simply by the strings, and then embroidered with a rare elegance by means of light and fluent figures whose character is never far removed from the sentiment of tenderness which forms the destructive character of the principal idea. It is a ravishing picture of innocent pleasure which is scarcely shadowed by a few melancholy accents."

* Berlioz was, of course, mistaken in his designation of the tempo of this movement. It may, however, be recorded that Beethoven's pupil, Ferdinand Ries, in his Biographische Notizen referred to this section of the symphony as Larghetto quasi Andante.

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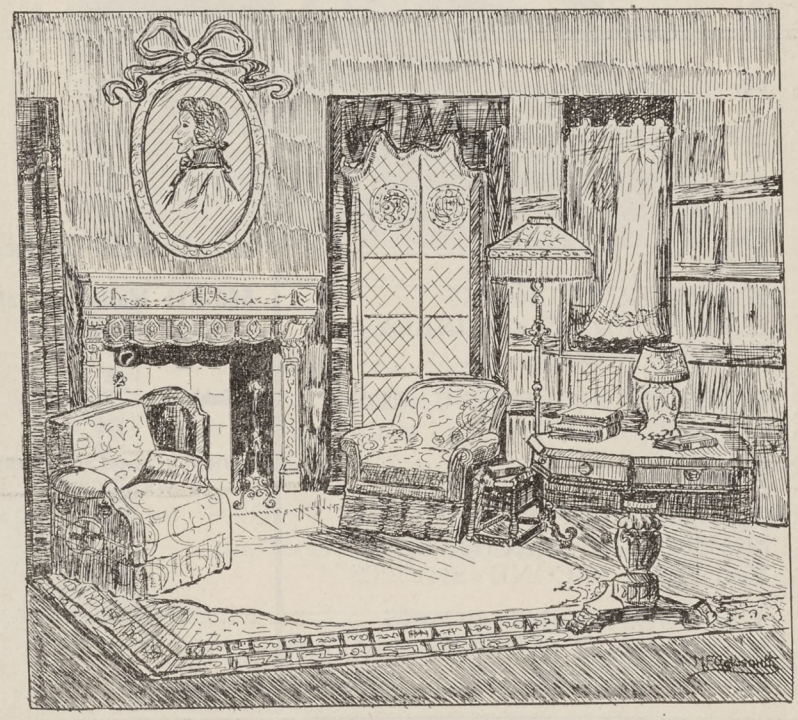

BALLET SUITE FROM "HENRY VIII" — Saint-Saëns

CAMILLE SAINT-SAËNS was born in Paris, October 9, 1835. At the age of 2½ years he began the study of the piano with his great-aunt, Charlotte Masson; at 5 he could easily play a Grétry opera from the score; at 7 he became a private pupil of C. Stamaty, under whom his progress was so rapid that he made his pianistic début at the Salle Pleyel on May 6, 1846; at the same time he studied harmony with Maleden. In 1848 he entered the Conservertoire, where his teachers were Benoist (organist) and Halvéy (composer); won the second prize for organist in 1849, and the first prize in 1851. From 1853-8 he was organist at St.-Merry, where his playing and remarkable improvisations attracted the attention of abbé, Gaspard Deguerry, the rector of la Madeleine, who once said to him: "When my organist leaves me, I shall take you." In 1858 Lefébure-Wély resigned and Saint-Saëns succeeded to the post, which at that time was regarded as the highest position a Paris organist could attain, for la Madeleine was the most fashionable parish, and the salary (3,000 francs) the highest paid by any church. This position he filled with distinction until 1877, establishing a world-wide reputation as one of the greatest of organ-virtuosi and masters of improvisation. Since his resignation he has never held any official position, but devoted himself to

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composition and concertizing (as pianist, organist and conductor of his own works. He was one of the founders, in 1871, of the 'Société Nationale de Musique' (for the encouragement of French composers) and a most active and influential member until 1886, when there was a division over d'Indy's proposition to include works by foreign composers. He visited the United States for the first time in the fall of 1906; his second visit in 1915, was made as representative of the French government at the Panama Pacific International Exposition. For this occasion he had written a new orchestral work, *Hail, California,* the first performance of which he conducted personally in San Francisco on June 19. He was eighty years of age at this time.

Besides his fame as a virtuoso and composer Saint-Saëns has achieved distinction as a writer, not only on musical, but also on scientific subjects. The serious study of astronomy has been his hobby through life. His critical and historical writings on music exhibit an encyclopaedic knowledge of the whole field, keen analysis and, generally, excellent judgment.

"Henry VIII," opera in four acts and six scenes, written by Admand Silvestre and Léonce Détroyat, music by Saint-Saëns, was produced at the Opéra, Paris, on March 5, 1883. The opera was performed thirty-three times in 1883.

The Ballet Suite played today is composed of the dances from the Opera "Henry VIII" in four acts by Saint-Saëns. It was first produced in Paris in 1883. Their titles indicate their characters.

OVERTURE, "PHÈDRE"

Jules Massenet

PHÆDRA (Phèdre), it will be recalled, was the daughter of Minos, king of Crete; after the death of Antiope she became the wife of Theseus. Subsequently she had the misfortune to become desperately enamoured of Theseus' son Hyppolytus, who failed to reciprocate her advances—whereupon she substituted hatred for love and revenged herself by making the father jealous of the son. Theseus committed Hippolytus to the vengeance of Neptune, who caused a monster to come up out of the seas as the youth was driving along the shore and to so terrify his horses that they demolished his chariot. Hippolytus was killed in the accident, but Æsculapius brought him back to life, and Diana frustrated Phædra's malicious designs by removing him to Italy, where he enjoyed the protection of the nymph Egeria.

Massenet's dramatic overture has been described as having for its subject "the power of love, and its inexorable fate when disregarding the commands of duty. The instrumentation, exceedingly graceful in the parts pertaining to Phèdre, is brilliant and effective in its tragical moments. The composition follows in a general way Racine's tragedy of

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the same name. After the portentous opening we hear the ill-fated queen overwhelmed at the thought of, and bewailing, her unlawful passion (clarinet). The duet in the oboes suggests the scene between Phèdre and Œnone. The tragic motive breaks in again, and changes into an *Allegro appassionato* (Hypolite chafing under his restraint, and on the point of leaving for Mycenæ. Phèdre and Hypolite meet; the passionate declaration of love follows (given to the violins in unison), and then the storm breaks over us. Neptune redeems his vow to Theseus. Hypolite, encountering the monster cast up by the rising sea, is dragged to his death by his frightened steeds. Again we hear the wailing melody of the beginning, and the declaration of undying love; the turbulent episode of the first part is repeated, and the overture closes with the tragic motive of the opening."

MINUETTO — Luigi Boccherini

BOCCHERINI is a unique figure among the many Italian composers of his time, in that he devoted himself almost wholly to instrumental music instead of to the opera, which latter always has been the particular ideal of his nation. A single opera (or melodrama) is all that he wrote for the stage; but in the field of instrumental composition his productivity was immense, as is evidenced by his 54 trios, 91 quartets and 125 quintets for strings; 42 other trios, 12 pianoforte quintets and 18 quintets for strings with flute or oboe; 16 sextets, 2 octets, violin sonatas and duos, 20 symphonies, an orchestral suite, and a concerto for violoncello. He also left a number of sacred compositions, among which are to be mentioned a mass, a "Stabat Mater," a Christmas cantata and some motets.

His father was a double-bass player of note, and it was from him that Boccherini received his first instruction; subsequently he studied under Abbate Vannucci, chapel-master of the Archbishop of Lucca. He is mentioned as having been a first-rate violoncello player, and after he

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had completed his studies in Rome, he embarked with the violinist Filippino Manfredi upon a prolonged concert tour which extended over several years. In the course of their travels they touched Paris (1768), where Boccherini published his first pieces—some quartets and trios for strings—which were received with great favor. In 1769 they were in Madrid, where Boccherini settled down and remained for a number of years in the service of the royal family. Then for a time he enjoyed the patronage of Lucien Bonaparte, but after that matters seem to have gone badly with him, as he died in abject poverty.

The Minuetto now played, although not heard heretofore at these concerts, is no doubt familiar to many. A description is unnecessary.

MOMENTS MUSICAL — Franz Schubert

SCHUBERT, one of the most original and prolific composers of his time, received his early instruction on the violin from his father. He wrote his first symphony in 1813 at the age of 16 years. Although his genius was fully recognized by musicians, many of his greatest works were almost totally neglected. Excepting an occasional monetary good fortune, his life was a continual battle for the daily means of subsistance.

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As to the nature of the separate pieces, little need be said. They are

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pure music, perfect art. In the sound of them are their completeness and their justification.

The one played today is, a dance, soft yet half barbaric. Is the melody sad or gay? Is is a blend of both, like the folk-songs of the Slavs and the Celts, the character of which it breathes. One is tempted to ask if there ever was softer music than Schubert's.

The arrangement played today is by Frederick Stock, conductor of Chicago Symphony Orchestra.

MARCH "SLAV," OPUS 31 — Tschaikowsky

TSCHAIKAWSKY'S "March Slav" was the first, chronologically speaking, of his works in the march form. It was composed in September, 1876, for a concert given at Moscow for the benefit of the soldiers wounded in the war between Turkey and Servia. It came to its first performance in November, 1877, under direction of Nicholas Rubinstein. The march was written at Moscow, shortly after Tschaikowsky returned from his visit to Bayreuth, where he had attended the festival performances of Wagner's works given at the Festspielhaus. About the same time, too, he was working on his symphonic poem

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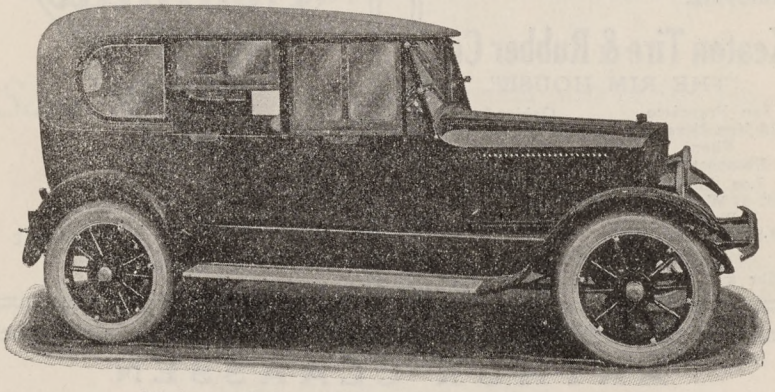

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"Francesca de Rimini," and on the sketches for the fourth symphony (Opus 36). Tschaikowsky's other marches comprise a work commissioned by the publisher Jurgenson in honor of General Skobelew—the composer was so contemptuous of this product of his gifts that he put the name of Sinopow upon the title page, in place of his own name—the Festival Coronation March commissioned by the city of Moscow in 1883, and first performed at Sokolinsky, at a fête in honor of the coronation of Alexander III, June 4, 1883; a march written for the law stu-

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dents of Moscow—it was known as "Jurists' March"—in 1885; a Military March written for and dedicated to the 98th Infantry Regiment. This was composed in February, 1893, at the request of Tschaikowsky's cousin, Andrew Petrovitch Tschaikowsky, who was the colonel of the regiment. A Marche Solennelle was published posthumously. No mention is made here of marches which form part of larger works, such as the Funeral March in the music to "Hamlet," or various marches in the orchestral suites.

Tschaikowsky's "March Slav" is, as to its principal thematic material, based on South Russian or Servian folk-music. The principal theme of the march is founded on the Servian folk-song, "Sunce varko ne fijas jednako" ("Come my dearest, why so sad this morning"). It is scored for two flutes, two piccolos, two oboes, two clarinets, two bassoons, four horns, two cornets à piston, two trumpets, three trombones, tuba, kettle-drums, bass drum, side drum, cymbals, gong and strings. Its principal theme (*Moderato in modo di marcia funebre,* B flat minor, 4-4 time) is given out, after four introductory measures, by the violas and bassoons, later to be taken up by the violins and woodwind. A middle section appears in A flat major in the clarinets and bassoons (*pizzicato* in the basses). There is heard later, fragments of the Russian national hymn, and a long organ point on F leads, through a *crescendo,* to a resumption of the main theme *ff* in the full orchestra. A closing section (B flat major) sets forth a new idea in the clarinets (accompaniment given to violoncellos and basses *pizzicato,* and kettledrums) which is afterward combined with the Russian hymn vociferated by the trombones.

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PROGRAMME

1. Overture, "Midsummer-Night's Dream".....MENDELSSOHN

2. "Andante Cantabile," from Symphony No. 5 TSCHAIKOWSKY

3. Carmen Suite.....BIZET

INTERMISSION

4. Rhapsody No. 2.....LISZT

5. *a.* Minuet .....BEETHOVEN
   b. Humoresque .....DVORAK

6. Ride of the Valkyries.....WAGNER

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CURRAN THEATER

Friday Afternoon, October 24, 1919, 3:00 o'clock

Sunday Afternoon, October 26, 1919, 2:30 o'clock

PROGRAMME

National Anthem

1. MOZART.....Overture, "The Magic Flute"

2. BUSONI.....Symphonic Suite, Opus 25
(First time in San Francisco)

Prelude
Gavotte
Gigue
Slow Intermezzo—Alla breve (Allegro fugato)

INTERMISSION

3. CÉSAR FRANCK.....Symphony, D Minor

Lento—Allegro non troppo
Allegretto
Allegro non troppo

Names of members who make possible the continuation of the San Francisco Symphony Orchestra will be found on pages 55 and 56.

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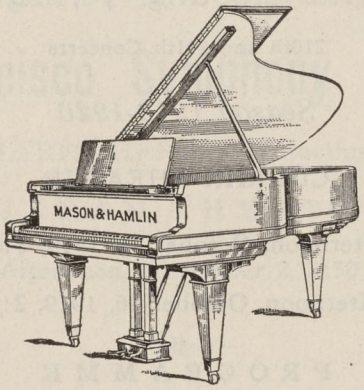

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:: PROGRAMME NOTES ::

OVERTURE "THE MAGIC FLUTE"

Wolfgang Amadeus Mozart

"THE Magic Flute" was not only the final opera composed by Mozart, but the last music of any importance that he ever wrote. The opera owed its existence to the suggestion of Emanuel Schikaneder, a happy-go-lucky actor and musician, whose fortunes were of the uncertain character peculiar to those who followed the humbler paths of his profession. It seems that this shrewd, vain and loose principled fellow had many quaint adventures as manager of various theatres in Europe and finally managed to drift into Vienna in 1791 absolutely penniless, but sanguine and unabashed after the manner of his kind. In Vienna he met Mozart with whom he had become acquainted in Salzburg in 1780. The actor-manager-musician-mountebank at once saw in Mozart a means by which he might recuperate his own fortunes. He suggested to the composer that if a fairy opera could be written and installed in the little theatre of which he had managed to get hold, his salvation would be effected. Mozart, most generous and unpractical of men, hesitated not a moment in his decision to help his unfortunate friend. Besides, was not Schikaneder, like himself, a Freemason? He set to work at once and the actor, who knew how necessary it was to stir up continually Mozart's often-flagging energies, installed the composer in a little pavilion located in the garden back of the theater. In this pavilion and in the little summer house at Josephsdorf, near Vienna, Mozart wrote the immortal music of "The Magic Flute". He suffered at times from fits of depression, and then the crafty Schikaneder would bring rollicking members of his company to disperse the clouds with the winds of jollity and the sunshine of mirth.

The text of the opera, written by Schikaneder from "Loulou, or The Magic Flute," a story by Wieland, had been given to Mozart in the spring of 1791, probably in March; and most of the work had been completed by July. Yet there were serious interruptions. The emperor, Leopold II, was to be crowned in September and Mozart was commissioned to write an opera to be performed at the coronation festivities. "The Magic Flute" had to be dropped temporarily and "Le Clemenza di Tito" taken up instead. This latter work was given its first performance in Prague, September 6th. Upon his return to Vienna Mozart found active preparations in progress for the production of "The Magic Flute". Part of the score was still unwritten, and, as in the case of "Don Giovanni," Mozart left the composition of the overture until the eve of the first performance. The overture, together with the Priests' March, was written on September 26th, and on Friday, September 28th, the first performance of "The Magic Flute" was given.

The playbill announcing the production was a credit to Schikaneder's audacious powers of imagination. He was set forth, in large type, as the creator of the opera, and way down underneath the extensive cast the name of Wolfgang Amadeus Mozart was printed in much smaller

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THIRD PAIR OF SYMPHONY CONCERTS

CURRAN THEATER

Friday Afternoon, November 7, 1919, 3:00 o'clock

Sunday Afternoon, November 9, 1919, 2:30 o'clock

PROGRAMME

1. "Tragic Overture" ..... BRAHMS

2. *a.* "The Enchanted Lake"
   b. "Kikimora" ..... LAIDOW

INTERMISSION

3. Symphony No. 8, F Major ..... BEETHOVEN
   Opus 93
   Allegro vivace e con brio
   Allegretto scherzando
   Tempo di menuetto
   Allegro vivace

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letters. Mozart conducted, as was usual, at the piano. At the conclusion of the overture Johann Schenk (best known today as one of the teachers of Richard Wagner), was so moved that he crept to Mozart's seat and kissed the composer's hand. Mozart looked kindly at him and stroked his cheek. But Schenk's enthusiasm was not at once shared by others. To Mozart's sensitive feelings the opera was doomed because of the cold reception accorded the first act. He left the conductor's seat at the conclusion of the act, pale and agitated, sought Schikaneder behind the scenes. That individual arrayed in his bird plumage for the first part of Papageno, was satisfied with everything; particularly, no doubt, with his own performance. He reassured the disconsolate Mozart, and his optimism was justified by later events. The second act was received with wild enthusiasm, nor would the listeners be satisfied until Mozart had appeared to receive the acclamations of the audience.

The popularity of "The Magic Flute" has never waned or ceased. In November of the following year Schikaneder was able to announce the one hundredth performance. In 1798 the astute manager built a theatre out of his profits and placed upon its summit a statue of himself as Papageno. Whether or not Mozart ever received any material reward for his composition is not known. One story has it that Schikaneder never gave the composer a penny and another that he sent him one hundred ducats a few days after the first performance. However, it is a pleasure to record the well-founded statement that Schikaneder's conscience troubled him after the composer's death and that he said: "The poor dying fellow is ever before my eyes; his spirit haunts my dreams and causes my sleep to be disturbed and restless."

Happily and beautifully, material things touched not the mind of Mozart, the superman. Three months after the production of "The Magic Flute" the composer, lying on the bed from which he was never to arise, found contentment and happiness in the thoughts of his opera. When it was being performed he would take his watch from beneath the pillow and say: "Now they have reached the end of the second act," or "now comes the grand aria from the Queen of Night". And the day before he died he endeavored weakly to sing the opening bars, with his tired hands trying to play an accompaniment on the coverlid.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrum and strings. The main movement is preceded by an introduction (*Adagio,* E flat major, 2-2 time). The great chords with which it opens are those heard in Act II of the opera where they appear between the Priests' March and the Aria of Sarastro, "O Isis and Osiris". There has always been supposed to have been a definite intention to associate these chords, and much else in the opera, with Masonic symbolism. The *Allegro* is an elaborately conceived fugue, the subject of which is announced in the first violins. About the middle of the development the portentious chords return (*Adagio*).

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SYMPHONIC SUITE, Opus 25

Busoni

FERRUCCIO BENVENUTO BUSONI, born at Empoli near Florence, in 1866; his father (Ferdinando), a clarinet player, and mother (*nee* Weiss), an excellent pianist, were his first teachers; at nine Busoni studied in Vienna, continuing his studies at Graz under Remy, after which came his first concert tour in Italy. At seventeen Busoni was elected a member of the Academia Filarmonica of Bologna, and Florence struck a medal in his honor. During the year 1886, Busoni devoted his time almost entirely to composition, but financial considerations drove him to accept a post of professor at Helsingfors in 1888, which post he exchanged in 1890 for one at the Moscow Conservatoire, after winning the Rubinstein prize. He spent a brief time in Boston, Mass., and after returning to Europe in 1893, he made numerous concert tours over the continent and England. He has written a considerable number of pieces for piano and orchestra besides many arrangements.

The Symphonic Suite played in this concert is dedicated to Hans Richter, the great Conductor, and consists of four movements.

The first movement, *Preludium,* is in strictly classical style—*Allegro giusto* (3-4 time). After a short introduction the first theme is introduced by the woodwinds, accompanied by a persistent *legato* sixteenth passage of the strings. The second theme is given to the horns, while the *legato* figure of the strings changes a *spiccato* figure in triplets. After a short development the movement ends with the string figure brilliantly developed.

The second movement, is a *Gavotte* in the old French style, the first theme of which is given to the oboe, and later taken up by the strings. It is in D minor. This is followed by a trio in D major, a *"Musette"* which is played by the French horns, the answer being given by the wood winds. The movement ends with a restatement of the Gavotte.

The third movement is a *Gigue,* an old Italian dance which takes its name from the Giga, Geige or early fiddle. It is written in 12-16 time *Allegro vivace* alternating with 18-16 time. The second part of the *gigue* is following a convention built on a conversion of the first subject. The whole movement is extremely difficult for all instruments, and would test the virtuosity of any orchestra.

The fourth and last movement opens with a slow *Intermezzo*—3-4 time. *Adagio non troppo* followed by an *Allegro fugato alla breve* in which Busoni shows his wonderful mastery of counterpoint. The whole Suite ends with a most complicated double fugue. It is scored for 3 flutes and piccolo, 3 oboes, English horn, 3 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, bass, tuba, kettledrums, cymbals, triangle and the usual strings.

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PROGRAMME NOTE :: By Felix Borowski

SYMPHONY, D MINOR — César Franck

CÉSAR FRANCK brought this symphony to its first hearing at a Conservatoire concert at Paris, February 17, 1889, but according to an inscription placed on the last page of the manuscript score the work had been completed August 22, 1888*.

In his biography of César Franck, Vincent d'Indy gives some particulars concerning the first interpretation of the symphony. "The performance," he writes, "was quite against the wish of most members of that famous orchestra, and was only pushed through, thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There—well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony.' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic length. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father' Franck, thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well, just as I thought it would!' "

The D minor symphony by César Franck was played for the first time at these concerts October 24, 1913. In England it was given first at a Lamoureux concert, Queen's Hall, London, November 19, 1896.

The symphony is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, three kettledrums, harp and strings.

I. The work begins with an Introduction (*Lento,* D minor, 4-4 time), in which the first theme of the main movement is foreshadowed.

The principal subject of this (*Allegro non troppo,* D minor, 2-2 time) opens with the theme in the strings. Twenty bars later the material of the Introduction (*Lento*) recurs, again to be followed by the *Allegro non troppo* subject, this time in F minor. The key changes to F major, there is a *ritardando,* and the second subject enters quietly in the strings.

* This symphony was not the first written by César Franck. There remains in manuscript —now in possession of George C. Franck—an early symphony written in the style of Liszt's symphonic poems and bearing the title "The Sermon on the Mount".

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There is another section of this theme announced by the full orchestra. Much use is made of it in ensuing portions of the work. The Development begins with a working out of the principal theme, but later there is employed much development of the second section of the second theme. The Recapitulation is announced (*Lento*) with the principal theme in the trombones and basses, canonically imitated by the cornets and trumpets. The *Allegro* portion of the subject appears in E flat minor. The second theme is given, as before, to the strings, its second section being again brought forward, *fortissimo,* by the full orchestra. The movement concludes with a coda, at the close of which there is heard a last reminiscence of the principal subject.

II. (*Allegretto,* B flat minor, 3-4 time.) The harp and strings play sixteen prefatory measures before the main theme appears above them with a plaintive melody in the English horn. The theme is continued by the clarinet and horn, and succeeding it another idea is introduced by the first violins. There is a suggestion of the first melody in the English horn, and after it in the clarinet. Following this, comes a species of variation of the opening portion of the movement, beginning with a figure in the muted strings. The clarinets bring forward a different theme, afterward taken up by the strings. The muted string figure reappears, at first unchanged, but later with the plaintive melody in the English horn above it. The movement closes with a section concerned with material first announced by the clarinets, referred to in the foregoing sentence.

III. (*Allegro non troppo,* D major; 2-2 time.) After six introductory measures the principal theme of the finale is announced by the 'cellos and bassoons. This having been worked over at considerable

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length, a new theme is presented in the brasses, and continued in the strings. The key changes some twenty measures after this, and a new idea appears in the basses (in B minor), to be, in its turn, succeeded by an interpolation of the theme of the second movement, played, as before, by the English horn, with a triplet figure running against it in the first violins. There now ensues a development of the first subject of the movement in the first violins, and the second idea of the finale in the full orchestra. The music becomes more tranquil; there is a *ritardando,* in which the subject of the *Allegretto* is suggested by the oboe. There is a long pause, succeeded by a return to the *Allegro tempo,* in which development of previous material takes place. A long *crescendo* leads to a climax, upon which a recapitulation of the principal subject of the movement is called out by the full orchestra. The time changes to 3-4, and the subject of the slow movement is sonorously presented by the whole orchestra. A coda follows (2-2 time), in the course of which the second theme of the first movement is heard in the strings. Mingling with soft chords in the brass, the harp puts forward *arpeggios,* alternating with which there is a suggestion in the first violins of the opening theme of the first movement. The second section of that subject is still given important development, but at the close the principal theme of the movement is accorded the last word.

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CURRAN THEATER

Friday Afternoon, November 7, 1919, 3:00 o'clock

Sunday Afternoon, November 9, 1919, 2:30 o'clock

PROGRAMME

1. "Tragic Overture" ..... BRAHMS

2. *a.* "The Enchanted Lake" ..... LIADOW
   b. "Kikimora" ..... LIADOW
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INTERMISSION

3. Symphony No. 8, F Major ..... BEETHOVEN
   Opus 93
   Allegro vivace e con brio
   Allegretto scherzando
   Tempo di menuetto
   Allegro vivace

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CURRAN THEATER

Sunday Afternoon, November 2, 2:30 o'clock

PROGRAMME

National Anthem

1. MENDELSSOHN. Overture, "Midsummer-Night's Dream"

2. TSCHAIKOWSKY
"Andante Cantabile," con alcuna licenza
from Symphony No. 5

3. BIZET.....Carmen Suite

INTERMISSION

4. LISZT.....Rhapsody Hongroise, No. 2

5. *a.* BEETHOVEN.....Minuet in "G"
b. DVORAK.....Humoresque

6. WAGNER.....Ride of the Valkyries

Names of members who make possible the continuation of the San Francisco Symphony Orchestra will be found on pages 79 and 80.

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:: PROGRAMME NOTES ::

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THIS beautiful work—one of the most striking examples of precocious composition on record, is (from a chronological standpoint) quite distinct from the incidental music which Mendelssohn afterward wrote for Shakespeare's famous play.

The overture opens in E major with four prolonged chords for the woodwinds, followed immediately by the dainty "fairy music," which constitutes the principal theme—announced by the divided violins, the violas contributing occasional *pizzicato* tones. After a prolonged development of this theme and its tributary material the melodious second theme appears in B major, being announced by the woodwinds and then taken up by the strings and gradually expanding into broader instru-

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San Francisco Symphony Orchestra

ALFRED HERTZ, Conducting

CURRAN THEATER

Sunday Afternoon, November 16, 2:30 o'clock

PROGRAMME

1. Overture, "Merry Wives of Windsor".....NICOLAI
2. Symphony No. 8, B Minor, "Unfinished".....SCHUBERT
   Allegro moderato Andante con moto
3. "Espana".....CHABRIER

INTERMISSION

4. Danze Piemontesi.....SINIGAGLIA
   Sopra temi popolari
5. *a.* Solvejs Song.....GRIEG
   b. Meditation, from "Thais".....MASSENET
   Violin obligato—Louis Persinger
6. Valse de Concert.....GLAZOUNOW

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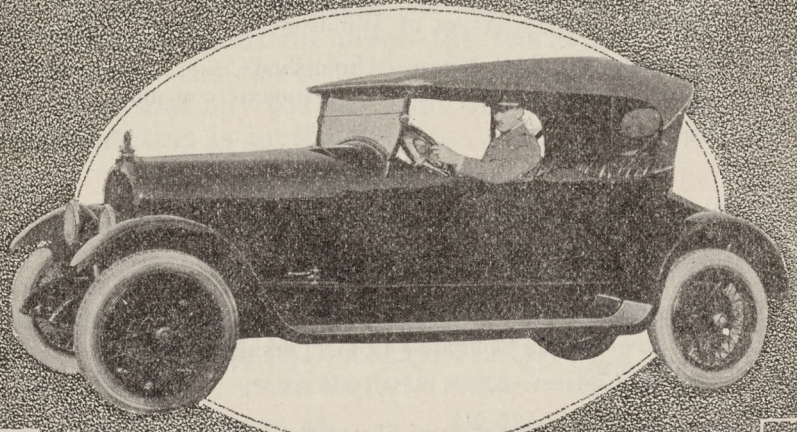

mentation. As the movement proceeds several picturesque features come into notice—the "Bergomask Dance" from the fifth act of the play, the comical braying of the donkey, and a figure which Mendelssohn called his "Schoenhauser fly"—a rapidly descending scale-passage for the violoncellos (each tone quickly repeated), suggested by the buzzing of a large fly in the Schoenhauser garden. The development proper—drawn mainly from the first theme, is followed by the orthodox recapitulation of the first part, and, after a short *coda,* the overture closes with four sustained chords like those with which it began.

Notturno. This is the Entr-acte between Acts II and III of the play, and is written in E major, 3-4 time.

Scherzo. (*Allegro vivace,* G minor, 3-8 time). The first and second acts are separated by this sparkling movement. The piece is constructed on two subjects—that put forth at the outset by the woodwind, and another, in E flat, played later by the strings in unison.

Wedding-March. This is heard after the conclusion of the fourth act of the play. After some trumpet calls the theme is announced (*Allegro vivace,* C major, 4-4 time) by the whole orchestra. There is a second section in G major, a return to the first, and a new idea in F major is then introduced in the expressive melody heard in the first violins. The theme returns and there is a brilliant *coda.*

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"ANDANTE CANTABILE," **Peter Iljitsch Tschaikowsky**
con alcuna licenza
From Symphony No. 5

TSCHAIKOWSKY wrote the Fifth Symphony in 1888 at Frolovskoe, at which place he had rented a country house where he could be free to work undisturbed by many visitors.

On August 26th, Tschaikowsky was able to write that the last note had been put down and that he was to conduct the work at one of the Philharmonic concerts at St. Petersburg in November. The symphony was shown to some of his Moscow friends and all of them—Taneiew in particular—were delighted with the work.

The Fifth Symphony came to its first production at a Philharmonic concert in St. Petersburg, November 17, 1888, the composer directing. In the concert room the success was undeniable, but the critics damned the work with one accord. Tschaikowsky conducted another performance at a concert of the Imperial Musical Society, November 24th, and at Moscow, December 22nd. On both of these occasions the admiration of the public was unmistakably expressed. Its first performance in Amer-

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ica was at a concert in Chickering Hall, New York, conducted by Theodore Thomas.

Tschaikowsky's Fifth Symphony contains four movements. The "Andante Cantabile" played today is the second.

The slow movement (*Andante Cantabile, con alcuna licenza,* D major, 12-8 time) opens with sombre chords sustained in the lower strings leading into a melody set forth by the first horn. At the close of this a new theme is announced by the oboe with a triplet figure in the strings. Having been worked up to a climax, this theme is in its turn succeeded by another (*Moderato con anima*) given to the clarinets.

This, like the preceding, is gradually intensified in emotional fervor; there is a quickening of the tempo, a sort of hurried presentiment of impending disaster and the "motto" of the symphony bursts in *fortissimo.* There then follows a recapitulation of the previous material which is succeeded by another outburst in which the "motto" subject is given forth by the brass. The movement closes gloomily with suggestions of the second theme.

Tschaikowsky's work is scored for the following orchestra: three flutes (piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, three kettledrums and strings.

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"CARMEN SUITE" — Georges Bizet

GEORGES BIZET, whose "Carmen" is a landmark in the history of Opera, was perhaps the most distinctly original of modern French writers. This gifted French composer was unfortunately stricken down practically on the eve of what would, without doubt, have been an exceptionally brilliant career. Bizet's chief characteristic was what is known as "local color," of which the "Carmen Suite," as well as the opera of the same name, has its full share.

The music of "Carmen" is suffused in the warm tones of the south, and these tones are not confined to special numbers. The opera was first produced at the Opéra Comique, in Paris, March 3, 1875.

RHAPSODIE HONGROISE, No. 2 — Franz Liszt

OF Liszt's twenty Hungarian Rhapsodies written for piano the first fifteen were created between the years 1840 and 1853. Nos. 16 to 19, and a Rhadsody in MS., belong to a much later period (1882-1884). The second Hungarian Rhapsody was dedicated by Liszt to his friend, Count Ladislaus Teleky. Six of the Rhapsodies were arranged by Liszt and Albert Franz Doppler for orchestra—these

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were Nos. 2, 5, 6, 9, 12, and 14—the second of the series for piano becoming the fourth of the orchestral set. Liszt also transcribed them for piano duet—a species of arrangement to which he was partial.

An arrangement of the second Rhapsody that has been given more frequent performance than that by Liszt and Doppler is one by Karl Müller-Berghaus. It is this arrangement that is given representation at this concert. Other transcriptions of the Rhapsody have been made for full orchestra by Julius Matthey, for small orchestra by Karl Vach, for military band by C. Hellmann.

The original key of the work, as written for piano, was C sharp minor in the opening portion, and F sharp minor and F sharp major in the latter part. In his orchestral arrangement Müller-Berghaus transposed the piece a half tone lower.

The Rhapsody is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, glockenspiel, side drums, bass drum, cymbals, triangle, harp, strings. Constructively the composition begins with a slow section (*Lento a capriccio,* C minor, 2-4 time) eight measures long, followed by another (*Andante Mesto*), which is in its turn succeeded by a quick movement (*Vivace and Tempo giusto vivace marcato assai*).

These movements are characteristic of the Hungarian Csàrdàs, which consists of a slow movement (*Lassu*) and an *allegro* of wild impetuosity (*Friska,* or *Friss*).

MINUET

Ludwig van Beethoven

LUDWIG VAN BEETHOVEN, the composer who represents the fullest maturity (in emotional scope, in formal construction, and in instrumental treatment) of the allied classic forms, was born December 16, 1770; died March 26, 1827. His musical education was taken in hand in his fourth year by his father, a strict and stern master, who taught him till 1779. At eight he played the violin well.

The "Minuet" is a piece of music in dance rythm and of French

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origin. The name is derived from the French *menu* (small) and refers to the short steps of the dance. The exact date of its first invention is uncertain. According to some authorities it came originally from the province of Poitou, while others say that the first was composed by Lully. In its earliest form the minuet consisted of two eight-bar phrases, in 3-4 time, each of which was repeated; sometimes commencing on the third, but more frequently upon the first, beat of the bar, and of a very moderate degree of movement, which demanded much repose and dignity on the part of the dancers.

It may be said that with Beethoven the "Minuet" reached its highest development. The transformation of the "Minuet" into the Scherzo has had an important influence on modern composers. In fact in a large majority of works produced since the time of Beethoven, the scherzo has replaced the minuet. To Beethoven we owe the transformation. Even in some of his first works this alteration was made. In fact it may be said that with Beethoven the history of the minuet practically closes.

The Beethoven "Minuet" has been extremely popular as a piano number, and many of the great violin virtuosi have included it in their pro-

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grams. It is unnecessary to give a description here. In this "Minuet" of Beethoven we find a grace and merit akin to that of Mozart.

The arrangement played today is by Frederick Stock, Conductor of the Chicago Symphony Orchestra, and although in dance rythm, as its name implies, is played in slow tempo. This "Minuet" is no doubt familiar to all.

HUMORESQUE, Op. 101, No. 7 — Anton Dvorak

THIS popular composition was originally written for the pianoforte by Anton Dvorak, the Bohemian composer, who was born in 1841, and died in 1904. Otto Meyer, the Minneapolis violinist, tells this story: "When I was in Prague I said to Dvorak: 'Why did you call your famous little work a "Humoresque"? No one who plays it humorously, as its title demands, plays it as he feels it.' The old composer replied, with a twinkle in his eye: 'My boy, that is where the joke comes in'."

The piece is the seventh of a set of eight "Humoresken" which was published in two books in 1894. The works are written as follows: 1, E flat minor; 2, B major; 3, A flat major; 4, F major; 5, A minor;

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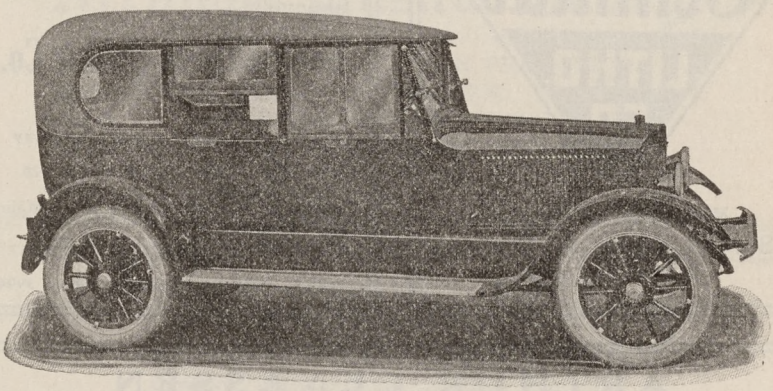

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6, B major; 7, G flat major; 8, B flat minor. Of these numbers that in G flat major has achieved wide popularity. Many arrangements have been made of this piece. One for small orchestra has been published by Adolph Schmid. Fabian Rehfeld, August Wilhelmj, E. Haddock, and Fritz Kreisler have brought out arrangements for violin. Leo Schrattenholz made one for violoncello, Edwin Lemare one for the organ. There are also arrangements for piano duet, string quartet, and a trio (piano, violin and violoncello). Some of these have been transposed to other keys.

THE RIDE OF THE VALKYRIES

Richard Wagner

From "Die Walkure"

WAGNER had written the plan of the four dramas of his "Nibelungen" cycle as early as 1848, and the text of "Die Walkure" was completed July 1, 1852. In August, 1854, the first sketches were made of the score and Wagner, in a letter to Liszt written in October of the same year, stated that he had already progressed with the sketch as far as the second act. The complete

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composer was interrupted by his visit to London to conduct the concerts of the Philharmonic Society. Wagner had intended to work at the scoring of the first act was almost finished when, in February, 1855, the "Die Walkure" in London, but the British climate and London failed to stimulate his inspiration. The scoring of the music-drama was finished in April, 1856, but the production did not take place until June 26, 1870, when it was given under the direction of Franz Wullner of Munich. The first performance of "The Ride of the Valkyries" given in America was at Central Park Garden, New York, September 17, 1872, under the direction of Theodore Thomas. It was very soon after this that the piece was played in Chicago for the first time; for on October 11, 1872, Theodore Thomas interpreted it at a concert given at Aiken's Theatre.

The Ride of the Valkyries opens the third act of "Die Walkure." The scene is a rocky mountain-top, over which clouds are driven by the storm-wind. Ocasional flashes of lightning reveal other peaks in the far distance half hidden by the mists. The Valkyries—daughters of Wotan and Erda—race over the rocks on their steeds. It is their mission to carry to Walhalla the dead bodies of heroes who have fallen in battle, there to become the protectors of the gods; and as the horses fly through the mists the forms of the slain warriors are to be seen hanging from their saddles.

Wagner made the arrangement of this excerpt for concert performance. It is written in B minor (*Lebhaft*, 9-8 time) and is based throughout on the bold theme which suggests the impetuous energy of the flight of the Valkyries as they ride their horses through the clouds.

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PROGRAMME

1. Overture, "Merry Wives of Windsor".....NICOLAI

2. Symphony No. 8, B Minor, "Unfinished".....SCHUBERT
   Allegro moderato Andante con moto

3. Danze Piemontesi.....SINIGAGLIA
   Sopra temi popolari

INTERMISSION

4. "Espana".....CHABRIER

5. *a.* Solvejg's Song.....GRIEG
   b. Meditation, from "Thais".....MASSENET
   Violin obligato—Louis Persinger

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Season 1919-1920

CURRAN THEATER

Friday Afternoon, November 7, 1919, 3:00 o'clock

Sunday Afternoon, November 9, 1919, 2:30 o'clock

PROGRAMME

National Anthem

1. BRAHMS.....“Tragic Overture”

2. *a.* LIADOW .....“The Enchanted Lake,” Op. 62
   A Fairy Picture

   b. LIADOW .....“Kikimora,” Op. 63
   A Fairy Tale

INTERMISSION

3. BEETHOVEN .....Symphony No. 8, F Major, Opus 93
   Allegro vivace e con brio
   Allegretto Scherzando
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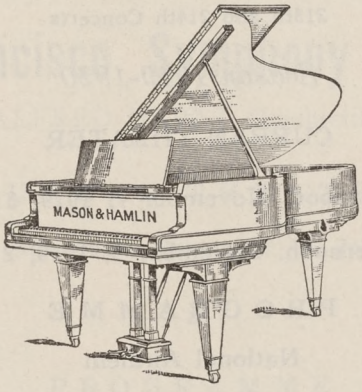

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TRAGIC OVERTURE
Opus 81

Johannes Brahms

BRAHMS composed his Tragic Overture in the summer of 1880 at Ischl, a country watering-place in Upper Austria, which for more than eighty years has been a fashionable resort. Brahms fondness for this place was somewhat puzzling to those of his friends who were aware of his impatient antipathy to the bother and fuss of fashionable life. The Tragic Overture and its sister work—the Academic Festival Overture—were composed in the rooms which Brahms occupied, where also was written his Trio, Opus 87, for piano, violin and violoncello.

The Tragic Overture is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba and strings. It opens (*Allegro ma non troppo,* D minor, 2-2 time) with two incisive chords (*ff*), these being immediately followed by the principal subject in the strings. The theme is taken up by the full orchestra and a passionate episode follows. The opening notes of the first subject are worked over, and a syncopated episode in the strings leads to the more tranquil second theme put forward in F major by the violins. A vigorous dotted figure follows, and the first four notes of the second subject are developed. The Recapitulation opens with the two

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FOURTH PAIR OF SYMPHONY CONCERTS

CURRAN THEATER

Friday Afternoon, November 21, 3:00 o'clock

Sunday Afternoon, November 23, 2:30 o'clock

Soloists—LOUIS PERSINGER and ARTUR ARGIEWICZ

PROGRAMME

1. Overture, "Genoveva".....SCHUMANN

2. Double Concerto.....BACH
   for Two Violins and Orchestra
   - Vivace
   - Largo ma non tanto
   - Allegro

INTERMISSION

3. Symphony No. 4.....TSCHAIKOWSKY
   - Andante sostenuto—moderato con anima
   - Andantino in modo di canzona
   - Scherzo Pizzicato ostinato
   - Finale: Allegro con fuoco

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fortissimo chords as before, and the principal theme is again heard in the strings, but now shortened. *Molto piu moderato.* A section partly new, and rather subtly, based on the opening material of the overture is now introduced; to Sir George Grove it suggested a funeral march. There is further working out of the principal theme and the second subject is repeated in D major, this being followed by a resumption of the passionate material heard in the earlier portion of the work, and of a further development of the principal subjects.

TWO LEGENDS FOR ORCHESTRA — Anatole Liadow

"Le Lac Enchanté," Opus 62
"Kikimora," Opus 63

THE composer of these orchestral legends is known to the world as a writer of fanciful piano pieces. He has, however, made a number of contributions to the literature of symphonic music.

"Le Lac Enchanté"

"Le Lac Enchanté" was pubilshed in 1909, and it received its first performance in America at a concert of the Russian Symphony Orchestra at New York, Nov. 16, 1910. The music of the legend needs little or no analytical comment. The work is short, and indefinite as to form. Its contents do not comprise development of any particular subject matter, but rather do they set forth an impressionistic picture in sound of a tranquil forest, with its forders mirrored in the waters, wherein may dwell—as the Russian fairy tales describe them—the nymphs or fairies who are the tutelary guardians of many a lake and stream. The piece begins (*Andante,* D flat major, 12-8 time) with an undulating figure in the muted strings, which forms the principal, although not the only rhythmical feature of the work. The orchestra called for by the score comprises three flutes, two oboes, two clarinets, two bassoons, four horns, kettledrums, celesta, bass drum, harp and strings.

"Kikimora"

While there is no indication upon the score of "Le Lac Enchante" that the work is connected in the mind of its composer with any particular tale or folksong there is, in the case of "Kikimora," an explanatory program printed upon a flyleaf of the score. This matter is an extract from Sakharow's folk-tales translated by J. Furman; Kikimora is brought up by a sorceress in the mountains, and in youth is, from early morn until late at night, beguiled by the tales of foreign lands, told by the sorceress' magic cat. From night-time until dawn Kikimora is rocked in a crystal cradle. In seven years the phantom grows up. Shiny and black, its head is as small as a thimble, and its body as thin as a straw. Kikimora makes all manner of noises from morning until evening, and whistles and hisses from evening until the middle of the night. Then the phantom spins until daybreak; spins, and stores up evil in its mind against all mankind.

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(London, 1872), states that the Russian word for the incubus such as is associated with nightmare is "Kikimora or Shishimora (the French Cauche-Mare). The first half of the word, says Afanasiew, is probably the same as the provincial expression shish: Domovoy, demond, etc. The second half means the same as the German *mar* or our *mare* in nightmare. In Servia, Montenegro, Bohemia and Poland the word answering to *mora* means the demoniacal spirit which passes from a witch's lips in the form of a butterfly, and oppresses the breathing of sleepers at night. The Kikimora are generally understood to be the souls of girls who have died unchristened, or who have been cursed by their parents, and so have passed under the power of evil spirits.

Liadow's "Kikimora" was given for the first time in America at a concert of the Russian Symphony Orchestra, New York, Nov. 16, 1910. This work and "Le Lac Enchante" are dedicated to Nicolai Tscherepnin.

The work is scored for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, kettledrums, celesta, xylophone and strings.

The main movement is preceded by an Introduction (*Adagio,* E minor, 4-4 time) which begins with a mysterious passage for the muted violoncellos and basses, and, over them, chromatic progressions for the wood-wind. At the eleventh measure a melancholy strain is given out by the English horn. Over *tremolo* chords in the strings (muted brass) the flute and oboe play a motive which is also employed later in the

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work. These ideas alternate, and the introduction closes with a long held high E in the first violins, and under it a passage for the celesta. *Presto,* E minor, 3-4 time. Much of the first portion of this section of the piece is based on the light figure which opens it in the strings and wood-wind. Following repeated As in the xylophone the first violins put forward a motive which is frequently employed throughout the remainder of the piece; the second phrase of it, heard in the flute and oboe, is based on the little motive for those instruemnts in the Introduction to which reference has previously been made. The remaining material is almost entirely built upon former material.

SYMPHONY NO. 8
In F, Opus 93

Ludwig van Beethoven

BEETHOVEN completed his eighth symphony during his sojourn at Linz, in the summer of the year 1812. Despite the fact that this was one of the darkest periods of his life—continued ill health and a most disturbing family wrangle combining to depress him—Beethoven was still able to infuse this work with a greater measure of gayety and good spirits than any other. A mood of merry humor pervades the entire work. It is humor in almost every phase, from the *naive* childlike playfulness of the second movement to the waggish boisterousness that characterizes the Finale. There are, of course, serious moments, but even these are "tearful smiles". Beethoven was wont to speak of this work as "The Little Symphony in F". Although the symphony is shorter than the rest and is in a lighter vein, it is by no means little; he undoubtedly meant to distinguish it from the Seventh —which he called the "Great Symphony in A".

The result of the first performance (Vienna, February 27, 1814) was disappointing. Small wonder, placed as was the symphony (last but one) on a program of gigantic proportions, which included among lesser works of Beethoven, the Seventh Symphony in A and the now somewhat obscure "Battle" Symphony. *Three* symphonies in all! The *Allgemeine* Music Journal of that time gives the following account of the concert: "All were in anxious expectation to hear the new symphony (F major), the latest product of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, *furore.* I am of the opinion that the cause of this was not in a weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result. If this symphony in future should be given *alone,* I have no doubt concerning its favorable reception."

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I.

Allegro vivace e con brio

The symphony begins (without introduction) broadly and boldly with the main theme of the first movement (for full orchestra). A subsidiary motive leads into the cheerful, melodious second theme. The development section is—though rather short—very elaborate. The first theme returns in the 'cellos, basses and bassoons and is treated more extensively than at first. A long *coda* closes the movement.

II.

Allegretto Scherzando

This well-known Allegretto is one of the most happily conceived and surely the most popular single movement Beethoven ever wrote. Berlioz once said of it, "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it". It is told that the theme was extemporized by Beethoven and was sung as a humorous canon at a farewell supper given to Malzel—the inventor of the metronome. In this connection it has been noted that perhaps Beethoven, in writing the perpetual staccato sixteenths in the wind instruments, also had Malzel—or rather his metronome—in mind.

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III.

Minuetto e trio

The character of this movement has ever been a point of contention among musicians. Wagner, in his "On Conducting," writes: "Beethoven, as is not uncommon with him, meant to write a true minuet . . . . He places it between the two main Allegro movements, as a sort of complimentary antithesis to an Allegretto scherzando which precedes it; and, to remove any doubt as to his intention regarding the tempo, he designates it not as a minuetto, but a Tempo di minuetto." It may be added that many conductors differ with this opinion—that often the *Allegretto scherzando* is considered as the slow movement, and the third movement, instead of being interpreted as a stately and pompous minuet, is taken more in the spirit of the usual *Scherzo*.

IV.

Finale—Allegro vivace

This movement is in rondo-form, made on two themes. It opens pianissimo with a figure in the violins. The well-contrasted second theme follows. The working out of the two themes brings about a series of continual surprises. Abrupt stops—Beethoven's favorite device of sudden pianissimos and fortissimos and the humorous twist he gives to the first theme—all make for a perfectly magical effect of life and jollity.

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Friday Afternoon, November 21, 3:00 o'clock

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Soloists—LOUIS PERSINGER and ARTUR ARGIEWICZ

PROGRAMME

1. Overture, "Genoveva".....SCHUMANN

2. Double Concerto.....BACH
   for Two Violins and Orchestra
   Vivace
   Largo ma non tanto
   Allegro

INTERMISSION

3. Symphony No. 4.....TSCHAIKOWSKY
   Andante sostenuto—moderato con anima
   Andantino in modo di canzona
   Scherzo Pizzicato ostinato
   Finale: Allegro con fuoco

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CURRAN THEATER

Sunday Afternoon, November 16, 2:30 o'clock

PROGRAMME

National Anthem

1. NICOLAI.....Overture, "Merry Wives of Windsor"

2. SCHUBERT...Symphony No. 8, B Minor, "Unfinished"
   Allegro moderato
   Andante con moto

3. SAINT-SAËNS.....Danse Macabre

INTERMISSION

4. TSCHAIKOWSKY.....Italian Caprice

5. *a.* MASSENET.....Meditation, from "Thais"
   Violin obligato—LOUIS PERSINGER

   b. FRITZ KREISLER.....'Liebesfreud" (Love's Joy)
   A Viennese Waltz

6. CHABRIER .....España

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OVERTURE, "MERRY WIVES OF WINDSOR" — Otto Nicolai 1810-1849

IT is a curious fact that, with the possible exception of Verdi's

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:: PROGRAMME NOTES ::

OVERTURE, "MERRY WIVES OF WINDSOR"

Otto Nicolai
1810-1849

IT is a curious fact that, with the possible exception of Verdi's "Falstaff," only one opera out of the large number composed on the subject of Shakespeare's play has managed to survive. This work is "The Merry Wives of Windsor" by Otto Nicolai.

Nicolai was a pupil of Zelter—it was this musician who was the composition teacher of Mendelssohn—and he took lessons also from Bernhard Klein. Having received an appointment at Rome, Nicolai took advantage of his residence in Italy to study the music of the Italian masters, the outcome of which is traceable in the works which he himself put forth. In 1837 the composer went to Vienna where he became the conductor of the Kärnthnerthor Theatre, but the following year he returned to Rome where a number of Italian operas were produced with remarkable success. In 1841 Nicolai was back in Vienna and the following year he founded the Philharmonic Society.

The composition of "The Merry Wives of Windsor" was begun in Vienna, but the greater part was written in Berlin, where Nicolai had been called as director of the opera. The first performance of the work took place in Berlin March 9, 1849, but portions of the opera had been heard in 1847 (April 1) at a farewell concert given by Nicolai in

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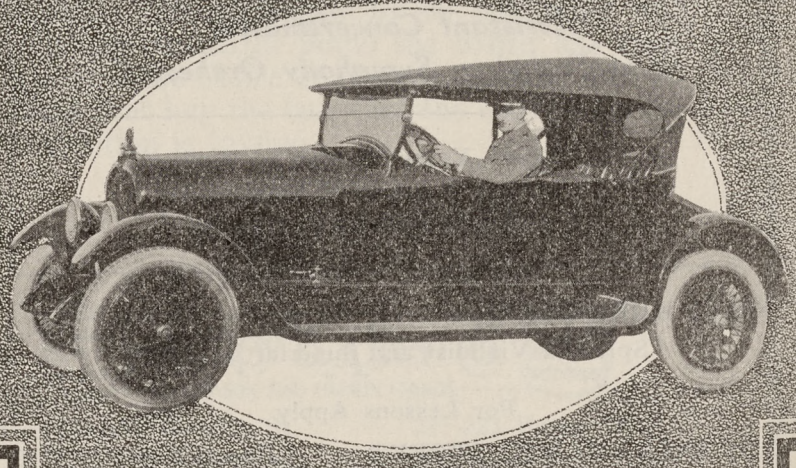

the Redoutensaal at Vienna, at which Jenny Lind had sung. Nicolai did not long survive the success of this his most popular creation. Two months and two days after its production in Berlin he died of apoplexy.

The opera first was performed in America in New York April 27, 1863. It was brought out in London the following year (May 3) under the name of "Falstaff," and in that year also the Philharmonic Society played the overture at one of its concerts. Under the title, "Les joyeuses commères de Windsor," Nicolai's work was heard in Paris at the Théâtre Lyrique, May 25, 1866. The overture had, however, been played two years before this at one of the Concerts Populaires de Musique Classique.

The overture is scored for two flutes (piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, bass drum, cymbals and strings. Most of the material of the piece is used later in the opera itself.

The main body of the overture is preceded by an Introduction (*Andantino moderato,* F major, 4-4 time), the subject of which is given out by the basses, the higher strings, muted, holding a long sustained C above it. This melody is later taken up by the violins. The Introduction leads through a *rallentando* into the *Allegro vivace* (F major, 2-4 time). The principal subject is given to the strings lightly reënforced by the woodwind. The transitional passage leading

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to the second theme brings forward a new idea vigorously presented by the full orchestra. The second subject, in C major, is announced by the first and second violins in octaves. A second section of this, *scherzando,* appears in A flat major with a tripping, dance-like theme, also given to the first violins, this in its turn being succeeded by a third idea presented *ff* by the full orchestra. This material is now given development, and a Recapitulation follows in which all the subjects are reheard, the different sections of the second theme now appearing in the key of F. There is a brilliant coda.

SYMPHONY NO. 8, B MINOR, (UNFINISHED)

Franz Schubert
1797-1828

THIS, the unfinished eighth symphony of Franz Schubert, was written in 1822 at Vienna. The first page of the manuscript bears the date of this year and the day of the month—October 30—upon which the first movement probably was begun. Schubert intended his work for the Musical Society of Gratz, which, in company with that at Linz, had elected him an honorary member. It is possible

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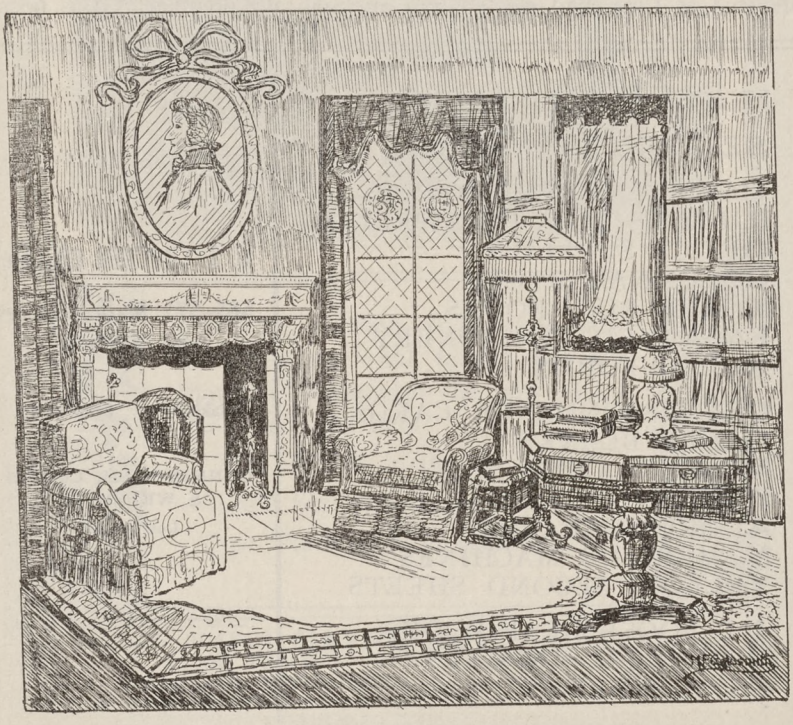

to understand the feelings of gratitude which prompted this inspiration of the composer. During his lifetime Schubert was no pampered favorite of the world. He knew poverty, hunger, wretchedness; knew as well all the bitter disappointment of a great and an unappreciated man. He had nothing of the social standing that Beethoven, his contemporary, enjoyed; nothing of the fame that had come just then to Weber, or that enjoyed by a crowd of music makers, whose gifts all added up together could not represent a fraction of that which he possessed. And so far from feeling bitter at the rebuffs that so consistently were the portion of his lot, Schubert went on his way rejoicing that he had life itself and strength wherewith to write the music which so few besides himself would care to hear; rejoicing, too, in a little coterie of friends that loved even more than it admired him. Two of these friends, Anselm and Joseph Hüttenbrenner, Schubert had first met in 1817. These two men—Anselm was a professional musician—lived at Gratz, and such were their endeavors to obtain public recognition for Schubert's art that the opera "Alfonso and Estrella" (written the same year as the unfinished symphony) was actually brought to a rehearsal in that city, but abandoned as being impracticable of performance. One may take it that the election of Schubert to the Musical Society of Gratz was at the instigation of his two good friends, and that the composition of the B minor symphony was not only a com-

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7. Polonaise ..... CHOPIN

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pliment to the association that had thus elected him, but a mark of his devotion to the Hüttenbrenners. But beyond two finished movements of the work and nine measures of a third Schubert never advanced. Yet the uncompleted symphony found its way to Gratz; for in 1865 Herbeck was passing through this town, and in the course of a visit to Anselm Hüttenbrenner—then an old man of seventy-one—he discovered the latter to be in possession of a number of Schubert's manuscripts, and Herbeck was permitted to take away the unfinished symphony for production in Vienna; and in December, 1865—forty-three years after it had been written—the symphony came to its first performance, but it still remained in manuscript until 1867, when it was published by Spina, of Vienna.

The B minor symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums and strings.

The first movement (*Allegro moderato,* B minor, 3-4 time) commences at once with the principal subject, of which there are three distinct sections: (1) The mysterious theme opening, *pianissimo,* in the 'cellos and double-basses; (2) the rustling figure brought forward nine bars later by the first and second violins; and (3) the plaintive and expressive melody—Sir George Grove thought it was of "a wild gypsy character"—heard in the first oboe and clarinet in unison. The tran-

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sitional passage to the second subject is one of the shortest in existence, containing as it does only five measures for the bassoons, and horns, modulating to the key of G major, in which tonality the second subject now appears. With a syncopated accompaniment this is given out by the violoncellos and continued by the violins. The Development is of great interest. To quote Sir George Grove once more—and no more sympathetic writer on Schubert ever lived—this section "is full of personal feeling; of the history of cruel disappointments and broken hopes." It begins with the gloomy theme heard at the opening of the movement. There is a muttering in the basses and a melancholy phrase in the violins, answered in imitation by the violins and bassoons. A *crescendo* leads to an outburst, *fortissimo,* in the full orchestra repeated several times. Following this is an extensive working out of the opening measures of the principal theme in the trombones. The Recapitulation brings back the chief themes with slight modification, the second subject now appearing in D major. The coda is built on the material of the principal theme.

The slow movement (*Andante con moto,* E major, 3-8 time) opens with a phrase in the bassoons and horns with a descending passage, *pizzicato,* in the double-basses. A four-bar phrase of tender character gives answer to it in the strings. The second subject makes its approach mysteriously in the long-held notes of the first violins, leading

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to softly agitated syncopated figures in the strings, over which the first clarinet utters a melody of touching pathos. This is taken up by the oboe nineteen measures later, in its turn to be succeeded by passages of vigorous energy, *fortissimo,* in the full orchestra. The recapitulation of the subjects then follows, and a short coda is added at the end.

"DANSE MACABRE"
Opus 40

Camille Saint-Saëns
1835

THE "Danse Macabre," or "Dance of Death," does not, as might be supposed, follow the well-known episodes which Holbein's pictures have made so familiar, but is based upon a grotesque poem by Henri Cazalis, beginning "Zig et zig et zig, la Mort en cadence". Death is described as a fiddler, summoning the skeletons from their graves at midnight for a dance, the hour being indicated on the harp. The ghastly merriment, interrupted by some sombre strains, is kept up until the cock crows, the signal for the instant disappearance of the grim and clattering revellers. The poem is based upon two themes—one in dance measure, punctuated with the clack of bones, and

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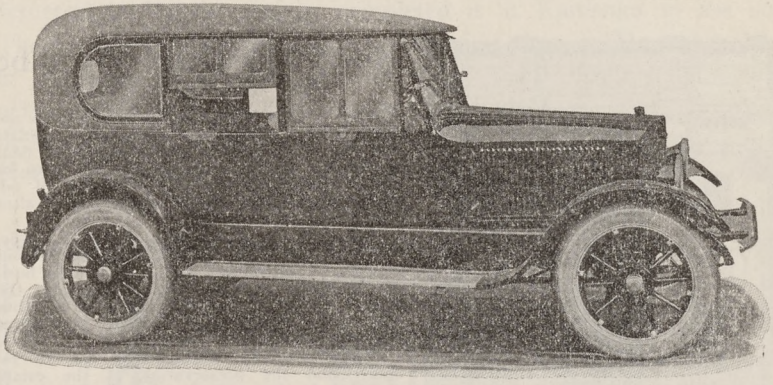

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the other a more serious strain, symbolical of night and the loneliness of the grave. The variations upon these two themes continue until the cockcrow, given out by the oboe, sounds the signal for the close. The poem, in a word, is a waltz measure set off with grotesque, but ingenious instrumentation.

ITALIAN CAPRICE
Opus 45

Peter Iljitsch Tschaikowsky
1840-1893

THE Italian Caprice by Tschaikowsky was written in the period in which the Russian master sojourned in Italy in 1880. He worked at the sketches of it in Rome in February and, living at the Hotel Constanzi, next door to the barracks of the Royal Cuirassiers, Tschaikowsky introduced to the Caprice the bugle call which he heard every evening from the barracks yard. It would seem that his first title for the work was "Italian Fantasia". "I am working at the sketch of an 'Italian Fantasia' based upon folksongs," he wrote to Nadeshda von Meck, February 17, 1880. "Thanks," he continued, "to the charming themes, some of which I have taken from collections and some of which I have heard in the streets, the work will be effective." The orchestration of the Caprice was not finished when Tschaikowsky returned to Russia, and he completed it at Kamenka in the summer. The composition was produced for the first time on December 18, 1880, at Moscow, under the direction of Nicholas Rubinstein. The first performance of the Italian Caprice in America took place at the concert of the Symphony Society, New York, given at the Metropolitan Opera House, November 6, 1886, under the direction of Walter Damrosch.

This interesting composition is, of course, a single movement in

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A major and 6-8 time, *Andante un poco rubato*—with an introduction which, with a trumpet call and a short modulatory passage, sinks into the subdued accompaniment over which the strings give out a sonorous song-like melody, of a somewhat melancholy nature. After this theme has been worked over at considerable length, the oboes propose a new theme in thirds which, although essentially simple of construction and of a popular character, is forthwith treated in elaborate fashion. As the tempo changes to *Allegro,* 4-4 measure, the violins and flutes make another effort to introduce a melodious theme, but this is speedily swallowed up in a spirited march movement, which at length makes way for the reappearance of the sombre opening theme. This in turn leads, through a *stringendo* passage, into a brilliant tarantella movement of considerable length. After the presentation of another sprightly melody in triple rythm the concluding *Presto* sets in over a prolonged organ-point; soon breaking into another tarantella episode, which brings the movement to a dashing termination

"MEDITATION," FROM THAÏS

Jules Massenet
1842-1912

THAÏS is perhaps the most popular of all Massenet's operas—certainly in America.

The libretto of the opera is taken from Anatole France's masterly novel. The story purports to show the kinship of religious ecstasy with sensual love. Anathaël, a monk in early Christian times, goes to the palace of Thaïs, a brilliant and notorious courtesan of Alexandria. He seeks to convert her to a Christian and holy life. She tries her wiles on him, but withers before his religious zeal. Suddenly

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she becomes converted and orders her servants to burn her palace. She will enter a convent to expiate her sins. But Anathaël, in the meantime, has succumbed to her sensual charms and is madly in love with her. In the last act, after years of wandering and struggling with temptation, he comes to her at the convent and tells her of his love. But Thaïs by this time is a cold religious mystic and will have none of him. She dies, while he is driven, accursed, out of the convent.

Massenet's music for this text has considerable outward brilliancy. The "Meditation," which pretends to depict the feelings of Thaïs as she is considering her sins, is probably the most famous single number in all Massenet's operas. It is a perfect example of the long, sensuous melody on which so large a part of his fame rests.

"LIEBESFREUD" (Love's Joy)

Fritz Kreisler-Stock
1875

THE "Liebesfreud" or "Love's Joy" was composed by Fritz Kreisler, the eminent violinist, who was born in Vienna in 1875. His talent manifested itself at an early age, and under his father's instructions the boy made such progress that at the age of seven he was admitted to the conservatory where he started under Auber and Hellmesberger, and in 1885 won the gold medal. After a tour of the United States in 1889 he abandoned music and took up the study of medicine and art. He again appeared in the concert field in 1899.

The piece played today, more popularly known as a violin solo, needs no special annotation as it is of instant appeal. The arrangement is by Frederick Stock, Conductor of the Chicago Symphony Orchestra.

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1841-1894

THIS brilliant selection was played for the first time at the Château d'Eau, Paris, on the afternoon of Sunday, November 4, 1883—under the direction of Charles Lamoureaux (1834-'99), to whom the score is dedicated. It met with an immediate and pronounced success, being repeated several times "by request" before the close of the same season. As its title indicates, the work is altogether free in point of both form and treatment, being an elaborate fantasia on certain popular Spanish dance-tunes, chiefly of the Jota and Malagueña genres.

The Jota (pronounced Hota) is described by Grove as "one of the most characteristic of the North Spanish national dances. It is a kind of waltz, always in three-time, but with much more freedom in the dancing than is customary in waltzes. Every province in the North has its own Jota, the tune and style of which have existed from time immemorial. Thus there is a Jota Aragonesa and a Jota Navarra, quite different in melody and accompaniment, but always in three-time. . . . The Jota is much played in the North of Spain, and wherever it is heard a dance is sure to be the instant result."

The Malagueña (synonymous with Rodeña and Fandango) is another Spanish dance—in moderate 3-8 time with guitar and castanet accompaniment, and performed (according to Riemann) between rhymed verses, during the singing of which the dance stops. Grove's dictionary contains a singular anecdote concerning the Fandango: "Soon after its first introduction, in the 17th century, it was condemned by the ecclesiastical authorities in Spain as a 'godless dance.' Just as the Consistory were about to prohibit it, one of the judges remarked that it was not fair to condemn any one unheard. Two celebrated dancers were accordingly introduced to perform the fandango before the Consistory. This they did with such effect that, according to the old chronicler, 'every one joined in, and the hall of the consistorium was turned into a dancing saloon.' No more was heard of the condemnation of the fandango."

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Sunday Afternoon, November 30, 2:45 o'clock

PROGRAMME

1. Overture, "Oberon" ..... WEBER

2. Allegretto gracioso, from "Symphony No. 2" ..... BRAHMS

3. Ballet Suite ..... GLUCK-GEVAERT
   - Air
   - Dance of the Slaves
   - Tambourin
   - Gavotte
   - Chaconne

INTERMISSION

4. "The Preludes" ..... LISZT

5. Funeral March of a Marionette ..... GOUNOD

6. *a.* Prelude } ..... JÄRNEFELT
   b. Berceuse }
   c. Serenade ..... PIERNÉ

7. Polonaise ..... CHOPIN

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CURRAN THEATER

Friday Afternoon, November 21, 3:00 o'clock

Sunday Afternoon, November 23, 2:45 o'clock

Solosists—LOUIS PERSINGER and ARTUR ARGIEWICZ

PROGRAMME

National Anthem

1. SCHUMANN.....Overture, "Genoveva"

2. BACH.....Double Concerto for Two Violins and Orchestra
   - Vivace
   - Largo ma non tanto
   - Allegro

INTERMISSION

3. TSCHAIKOWSKY.....Symphony No. 4
   - Andante sostenuto—Moderato con anima
   - Andantino in modo di canzona
   - Scherzo. Pizzicato ostinato
   - Finale. Allegro con fuoco

A concert in compliment to the Members of the Musical Association of San Francisco has been arranged through the courtesy of the Palace Hotel Management for Thursday evening, December 11, 1919, at 9 o'clock. The concert will be given in the Palm Court, as in the past.

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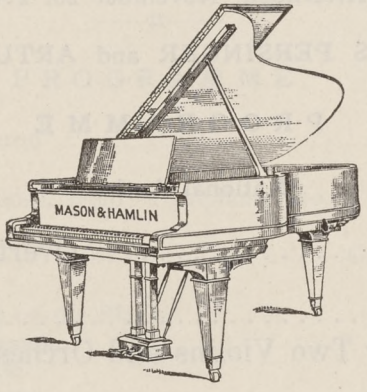

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OVERTURE TO "GENOVEVA," OPUS 81

Robert Schumann
1810-1856

ROBERT SCHUMANN had been considering the composition of an operatic work for a considerable period of time previous to his commencement of "Genoveva" in 1847. We know that he had consulted Dr. Griepenkerl in 1841 as to a text which could be set to music, and that a libretto, "The Invasion of Spain by the Moors," was being seriously considered in 1844. But these were not the only subjects upon which the composer had set his thoughts. Schumann made notes of no fewer than twenty-two operatic schemes, including Maria Stuart, Sakuntala and Sardanapalus. In 1847 Schumann read Friedrich Hebbel's tragedy, "Genoveva" and his decision was made. Filled with enthusiasm for this subject the composer applied to his friend Robert Reinick—a poet painter—and entreated him to work up the tragedy into an operatic text. This was to be based not only on the play by Hebbel, but also upon a similar tragedy by Tieck. Reinick was, however, not successful in satisfying Schumann, who made so many alterations that the poet was unable to perceive that any of his own work had survived its overhauling. He therefore requested that his name should be withdrawn from the ultimately printed text. Schumann applied to Hebbel for assistance. "I could not expect you to rewrite as an opera," he wrote, "what you have already converted into a masterpiece; but that you should look the libretto over, give me your opinion of it, and merely give it a touch here and there—such is my heartfelt prayer."

Hebbel answered the composer's letter in friendly spirit; but he was doubtful as to the success of an opera text on the subject of his drama. The matter ended by Schumann writing the text by himself.

The overture to "Genoveva," which received its first performance before the production of the opera—it was heard four months previously at a concert given for the Leipzig Orchestra fund—is in reality an independent piece, having no connection with the thematic material employed in the opera itself. It may, therefore, be regarded as a tone poem, portraying, in a general way, the story of the Genoveva.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two valve and two natural horns, two trumpets, three trombones, kettledrums, and strings. The form follows the customary classical outline. The movement commences with a slow introduction in C minor, 4-4 time, the material of which is later reheard. The *Allegro* opens with an agitated subject, followed by a second theme in E flat, which, played by the horns, has something of the character of a hunting call. The usual development (largely drawn from the second subject) is succeeded by a recapitulation of the principal themes, and a lengthy coda brings the overture to a conclusion in the key of C major.

ANNOUNCEMENT

FIFTH PAIR OF SYMPHONY CONCERTS

CURRAN THEATER

Friday Afternoon, December 5, 3:00 o'clock

Sunday Afternoon, December 7, 2:45 o'clock

Soloist—HORACE BRITT

PROGRAMME

1. Overture, "Richard III".....VOLKMANN

2. Concerto, D Minor.....LALO
for Cello and Orchestra

Prelude: Lento—Allegro maestoso
Intermezzo: Andante con moto—Allegro presto
Rondo: Andante—Allegro vivace

INTERMISSION

3. Symphony, "Military," G Major.....HAYDN
Largo, Allegro
Allegretto
Minuet
Finale, Presto

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CONCERNING TODAY'S SOLOISTS

LOUIS PERSINGER, whom Pierre V. R. Key (music critic N. Y. World) called "the first of American violinists," was born in Rochester, Illinois, February 11, 1888. His early musical studies were begun in Leipzig. Later he studied with Eugene Ysaye, in Brussels, and still later with Jacques Thibaud in Paris. After extraordinary European successes (London, Berlin, Vienna, Copenhagen, Brussels, Munich, etc.) made an extensive American tour, appearing as soloist with leading symphony orchestras and in recitals. Press and public alike recognized in him an artist of rarest type and immediately placed him among the elect of his confrères.

The present season will be Louis Persinger's fifth as concertmaster and assistant conductor of the San Francisco Symphony Orchestra. He has held similar positions in Brussels (Orchestre du Theatre Royal de la Monnaie) and Berlin (Philharmonic Orchestra). He is also director of the Chamber Music Society of San Francisco.

ARTUR ARGIEWICZ was born in Warsaw (Russian Poland) where he appeared with orchestra at the age of eight years. During the next four years he appeared as soloist with symphony societies in Poland, Germany, Bohemia, Austria, and England. He studied with Halir, Joachim, Ysaye, and lastly with Fritz Kreisler. At 15, upon the advice and through the influence of Arthur Nikish he was allowed to get orchestral experience, playing in the Gawandhaus Orchestra and Berlin Philharmonic, later appearing as soloist. At 18 he was first concertmaster of the Helsingfors Symphony, playing Tschaikowsky's concerto at the opening concert. For seven years member of faculty New York Institute of Musical Art, and later assistant concert master with the New York Symphony Orchestra.

This is his third season as assistant concertmaster of the San Francisco Symphony Orchestra.

CONCERTO FOR TWO VIOLINS, D MINOR

Johann Sebastian Bach
1685-1750

BACH received the appointment of Conductor to the Prince of Leopold at the age of thirty-two. His principal duty was to compose music for the small but efficient body of musicians which constituted the Prince's house orchestra. The concerto for two violins belongs to this period. Bach wrote two concertos for single violin, in A minor and E major, as well as this double concerto, which is in D minor.

The first movement opens with an immediate statement by the orchestra of the main theme which is treated as a fugue. Then the first solo violin begins a delightful theme followed by the second solo violin in direct imitation. The two solo instruments then proceed in

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combination almost throughout as against the orchestra accompaniment. The middle section of the movement is given over to the second theme and its development by the instruments. Toward the close the first solo theme reappears while the opening theme of the movement forms the climax.

In the second movement the leading subject is a melody of great tenderness which is supported by the gently-swaying accompaniment of the strings. Its development, embracing sixteen measures, is followed by the announcement of the second subject, in the elaboration of which the two solo violins engage in charming dialogue. A brief development of the two themes leads to the repetition of the main theme, with which the movement closes.

An energetic theme presented by the two solo violins, the second following the first in free imitation, opens the third movement. It is similar in structure to the preceding ones, but with broader lines and greater variety of tonal expression.

This concerto of Bach's, like so many of his other works, was forgotten for a great many years. In fact, when the Bach Society undertook the publication of the great master's works only the two solo parts and the continuo could be found. Bach himself, however, had transcribed the concerto for two pianos and orchestra, and from this arrangement the score was prepared by Dr. Wilhelm Rust.

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SYMPHONY NO. 4, F MINOR, OPUS 36

Peter Iljitsch Tschaikowsky
1840-1893

TSCHAIKOWSKY began work on the composition of his fourth symphony at Moscow early in 1877. At the beginning of June he had sketched the plan of the composition and, in a letter to Nadeshda von Meck, announced his intention of setting to work on the orchestration at the end of that summer. It is certain that he was occupied with the orchestration of the first movement in August, for Tschaikowsky testified, in a letter written in that month, to the difficulty it was giving him. "The three remaining movements," wrote he, "are very simple, and it will be pleasant and easy to orchestrate them. The Scherzo will have quite a new orchestral effect, from which I expect great things. At first only the string orchestra is heard, always *pizzicato*. In the trio the woodwind plays by itself and at the end of the Scherzo all three groups of instruments join in a short phrase. I think this effect will be interesting."

Work on the orchestration of the opening movement was completed in September, but at this point Tschaikowsky's labors came to a sudden pause owing to the influence which his mental condition had upon his music. This condition was brought about by his marriage to a woman for whom he possessed no affection that would justify the step. In July Tschaikowsky wrote to his brother Anatol, "My bride is no longer very young but quite suitable in every respect, and possessed of one great attraction: she is in love with me. She is poor, and her name is Antonina Ivanovna Milioukov. I now invite you to my wedding." Later he wrote to Mme. von Meck, "Having gone so far I feat that I should make her really unhappy and drive her to some tragic end were I to bring about a sudden rupture." So having informed the young woman that he could not love her and having described his irritability, his nervous temperament, his misanthropy, his unsatisfactory financial condition, Tschaikowsky asked Miss Milioukov if she would care to be his wife. And Miss Milioukov did care. "The agonies," he wrote to Mme. von Meck, "that I have endured since that evening defy description. To live thirty years with an innate antipathy to marriage, and then suddenly, by force of circumstances, to find oneself engaged to a woman with whom one is not the least in love, is very painful." A short time after the wedding Mme. Tschaikowsky went to her mother's home and a permanent separation between herself and her

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husband ensued. "Not once in the whole course of his life," said Modeste Tschaikowsky, the composer's brother and biographer, "did Tschaikowsky, in speech or in writing, lay the blame for this unhappy incident upon his wife."

It was to Nadeshda von Meck that Tschaikowsky dedicated his fourth symphony—"our symphony," he would call it in his letters to her. At the beginning of January at San Remo the work came to its completion and Tschaikowsky sent the score to Nicholas Rubinstein at Moscow, who began to rehearse it in February, 1878. On February 22nd the symphony was performed for the first time under Rubinstein's direction at a concert of the Imperial Musical Society at Moscow. But the effect upon the public and upon his friends was not that which Tschaikowsky had looked for with eager anticipation. The work made at its production a mild success. Taneiew, a pupil and an intimate friend of the Russian master, found the first movement too long—"a symphony poem to which the three other movements are added fortuitously." The trio of the Scherzo he couldn't bear. "It sounds like a ballet movement," he wrote, and it was what he regarded as "phrases which sound like ballet music, in every movement" which appeared to him as the salient weakness of the work. Tschaikowsky vigorously combated this criticism with the statement that dance tunes might well form episodes of a symphony, and he held up Beethoven's

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employment of them as precedents. "In reality," he wrote, " my work is a reflection of Beethoven's fifth symphony; I have not copied his musical contents but merely the central idea."

When on December 7, 1878, the symphony was played for the first time in Petrograd it met with brilliant success and this triumph brought great happiness to Tschaikowsky, then sojourning at Florence. That the Scherzo had been encored was, to its composer, a proof of the work's success. "After this news," he wrote to Mme. von Meck, "I am entirely lost in our symphony. All day long I keep humming it and trying to recall how, where and under what impression this or that part of it was composed. . . . I love this child of my fancy very dearly. It is one of the things which will never disappoint me." The first performance of Tschaikowsky's symphony in America took place February 1, 1890, at a concert of the Symphony Society, Walter Damrosch, conductor, at the Metropolitan Opera House, New York.

In preference to the provision of a formal analysis of Tschaikowsky's symphony, it has been thought better—certainly more interesting—to give the composer's explanation of the work as it is contained in a letter written March 1, 1878, to Nadeshda von Meck.

"You ask," he writes, "if in composing this symphony I had a special program in view. To such questions regarding my symphony works I usually answer: nothing of the kind. In reality it is very difficult to answer this question."

Tschaikowsky then enters into a lengthy explanation of the musically creative impulse as he experiences it. "However," he then continues, "I have wandered from the point without answering your question.

"Our symphony has a program. That is to say, it is possible to express its contents in words, and I will tell you—and you alone—the meaning of the entire work and its separate movements. Naturally I can only do so as regards its general features.

"The introduction is the germ, the leading idea of the whole work.

"This is Fate, that inevitable force which checks our aspirations towards happiness ere they reach that goal, which watches jealously lest our peace and bliss should be complete and cloudless—a force which like the sword of Damocles, hangs perpetually over our heads and is always embittering the soul. This force is unescapable and invincible. There is no other course but to submit and inwardly lament.

"This sense of hopeless despair grows stronger and more poignant. Is it not better to turn from reality and lose ourselves in dream?

"O joy! A sweet and tender dream enfolds me. A bright and serene presence leads me on.

"How fair! How remotely now is heard the first theme of the Allegro! Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten.

"Here is happiness!

"It is but a dream; Fate awakens us roughly.

"So all life is but a continual alternation between grim truth and fleeting dreams of happiness. There is no haven. The waves drive us hither and thither until the sea engulfs us. This is approximately the program of the first movement.

"The second movement expresses another phase of suffering. Now it is the melancholy which steals over us when at evening we sit indoors alone, weary of work, while the book we have picked up for relaxation slips unheeded from our fingers. A long procession of old memories goes by. How sad to think how much is already past and gone! And yet these recollections of youth are sweet. We regret the past, although we have neither courage nor desire to start a new life. We are rather weary of existence. We would fain rest awhile and look back, recalling many things. There are moments when young blood pulsed warm through our veins, and life gave us all we asked. There were also moments of sorrow, irreparable loss. All this has receded so far into the past. How sad yet sweet to lose ourselves therein!

"In the third movement no definite feelings find expression. Here we have only capricious arabesques, intangible forms, which come into a man's head when he has been drinking wine and his nerves are rather excited. His mood is neither joyful nor sad. He thinks of nothing in particular. His fancy is free to follow its own flight, and it designs the strangest patterns. Sudden memory calls up the picture of a tipsy peasant and a street song. From afar come the sounds of a military band. These are the kind of confused images which pass through our brains as we fall asleep. They have no connection with actuality but are simply wild, strange, bizarre.

"The fourth movement; if we find no reason for happiness in ourselves, look at others. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is depicted. Hardly have we had time to forget ourselves in other people's pleasure when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance nor stop to observe we are lonely and sad. How merry and glad they all are! All their feelings are so inconsequent, so simple. And will you still say all the world is immersed in sorrow? Happiness does exist, simple and unspoilt. Be glad in others' gladness. This makes life possible.

"I can tell you no more, dear friend, about the symphony. Naturally my description is not very clear or satisfactory. But there lies the peculiarity of instrumental music; we cannot analyze it. 'Where words leave off, music begins,' as Heine has said."

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Friday Afternoon, December 5, 3:00 o'clock

Sunday Afternoon, December 7, 2:45 o'clock

Soloist—HORACE BRITT

PROGRAMME

1. Overture, "Richard III".....VOLKMANN

2. Concerto, D Minor.....LALO
for Cello and Orchestra

Prelude: Lento—Allegro maestoso
Intermezzo: Andante con moto—Allegro presto
Rondo: Andante—Allegro vivace

INTERMISSION

3. Symphony, "Military," G Major.....HAYDN
Largo, Allegro
Allegretto
Minuet
Finale, Presto

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CURRAN THEATER

Sunday Afternoon, November 30, 2:45 o'clock

PROGRAMME

National Anthem

1. WEBER.....Overture, "Oberon"

2. BRAHMS. Allegretto gracioso, from "Symphony No. 2"

3. GLUCK-GEVAERT.....Ballet Suite
   - Air
   - Dance of the Slaves
   - Tambourin
   - Gavotte
   - Chaconne

4. LISZT......"The Preludes"

INTERMISSION

5. GOUNOD.....Funeral March of a Marionette

6. *a.* JARNEFELT.....Berceuse
   b. JARNEFELT.....Prelude
   c. PIERNÉ.....Serenade

7. CHOPIN.....Polonaise

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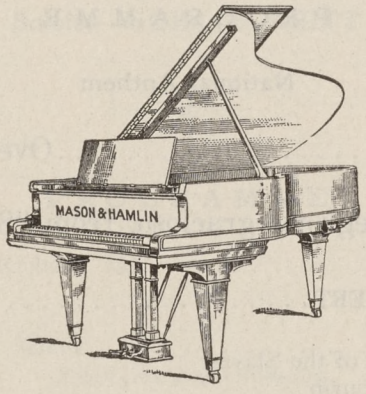

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OVERTURE, "OBERON"

Carl Maria von Weber
1786-1826

CARL MARIA VON WEBER was born at Eutin, Oldenberg, December 18, 1786, and died in London, June 5, 1826. In 1824 Weber was commissioned to write an English opera for production in London, and proceeded to study English for the better understanding of the proposed text. The result was *Oberon* or the *Elf King's Oath,* a romantic opera in three acts. The book was written by James Robinson Planche. The text was taken from the fairy tale by Wieland.

The great master's health had begun to fail before the work on *Oberon* was begun. With the work finished, all except the Overture, he went to London in March, 1826, and finished the Overture only three days before the first performance at Convent Garden, on April 12, 1826. Despite his ill health, he conducted the twelve performances called for in his contract, and immediately began a vain attempt to regain his health. He became more feeble each day, however, and died two months later.

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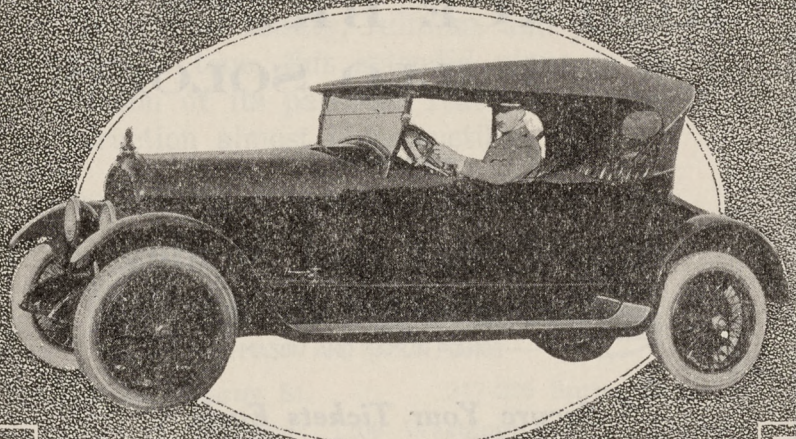

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Sunday Afternoon, December 14, 2:45 o'clock

PROGRAMME

1. Overture to "The Marriage of Figaro".....MOZART

2. Shepherd's Music, from Christmas Oratorio.....BACH

3. Allegretto from Eighth Symphony.....BEETHOVEN

4. "Le Rouet d'Omphale," Opus 31.....SAINT-SAËNS
Symphonic Poem No. 1

INTERMISSION

5. Dream Pantomine from Hansel & Gretel....HUMPERDINCK

6. Dance Piedmontese .....SINIGAGLIA

7. Overture, "Rienzi" .....WAGNER

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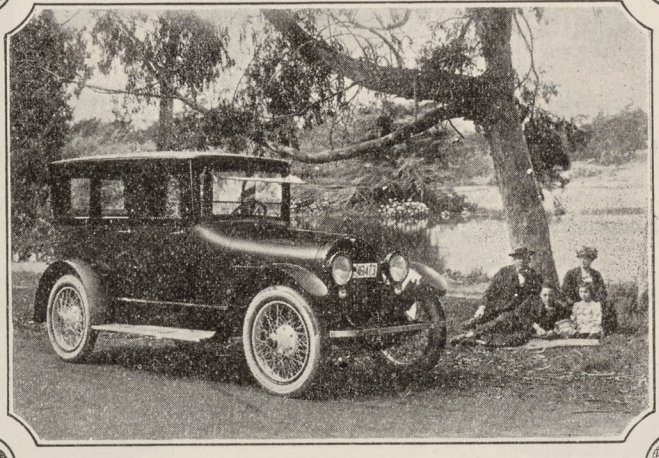

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Allegro gracioso, from
SYMPHONY NO. 2
D Major, Opus 73

Johannes Brahms
1833-1897

IN the history of music there have been but few composers who have demonstrated the possession of the qualities of self-restraint and artistic reticence such as were possessed by Brahms. That he should have spent ten years upon the writing of his first symphony was not less characteristic of Brahms' artistic scrupulousness than the fact that he waited for the experience of a quarter of a century before attempting a form which was the most exacting and arduous of any in his art. Yet having accomplished his triumph Brahms stayed his hand no longer. The first symphony had been heard but little over a year when the second—in D major—was produced. This work was completed at Lichtenthal during the summer of 1877, Brahms being at that time forty-four years old. The score of the symphony in D calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and a tuba, kettle-drums and strings.

Allegro gracioso

The third movement only is played today. This movement is written in the form of an intermezzo with two episodes or trios. Its

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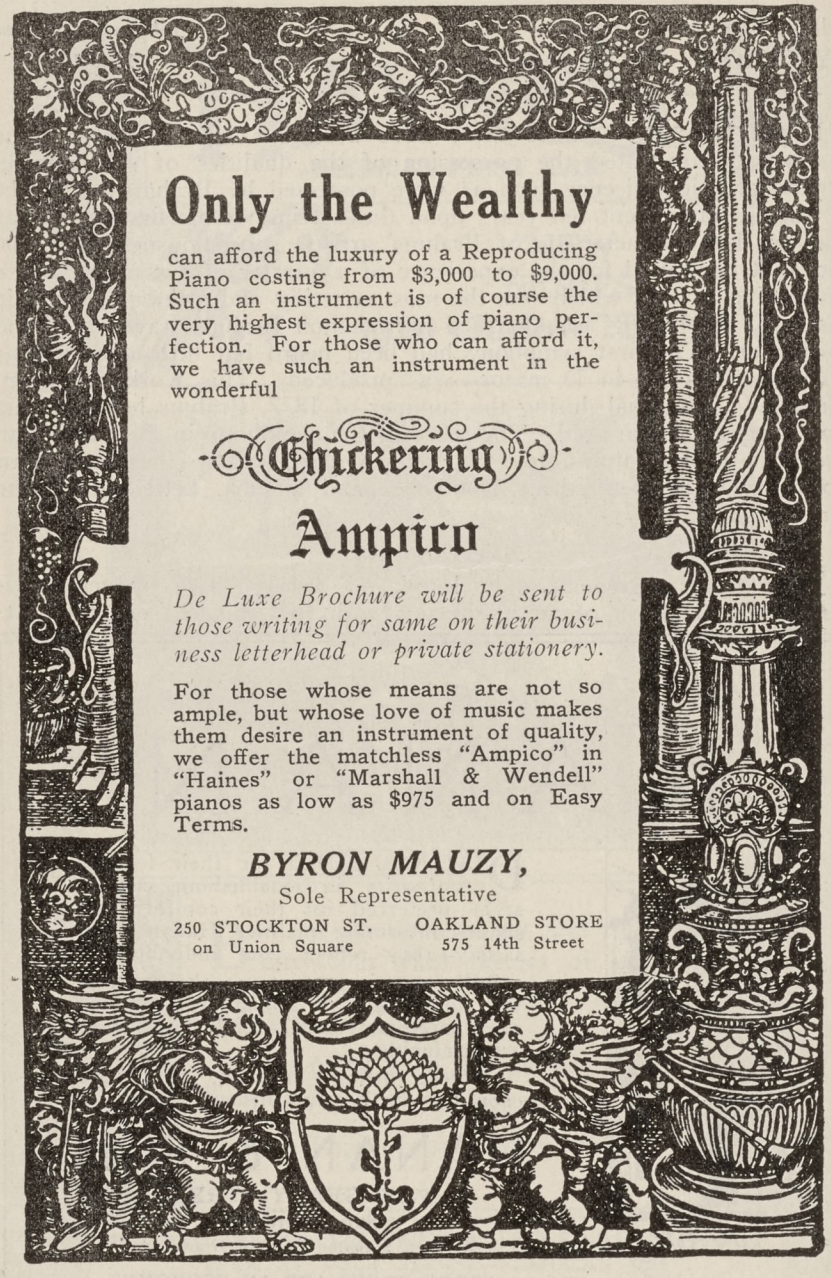

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principal theme is heard in the oboe, the two clarinets and bassoons, with a *pizzicato* in the violoncellos which is succeeded by the first episode in 2-4 time (*Presto ma non assai*) which is really a variant of the opening subject which, first presented in the strings, is re-echoed by the woodwind. After a modified restatement of the opening theme the second episode in 3-8 time (*Presto, ma non assai*) is introduced. Following this the first theme is heard for the last time, beginning in F sharp major, and modulating later to the original tonality of G major, in which key the movement closes.

BALLET SUITE

Gluck-Gevaert
1714-1787 1823-1908

CHRISTOPHER WILLIBALD GLUCK was born near Neumarkt in 1714; died in Vienna, 1787. At the age of twelve he was studying violin, harpischord, and organ. At eighteen he went to Prague to continue his musical studies. In order to maintain himself he played at rural dances, gave concerts, and sang and played

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in various churches, finally becoming proficient on the cello, his favorite instrument. Gluck wrote many operas, the music played today being composed of dance tunes from two of his operas.

Francois Auguste Gevaert was born in 1828 near Oudenarde; died in Brussels 1908, where he was director of the Brussels Conservatory. His father, a baker, wished to bring him up in his own trade, but his great musical ability becoming apparent he was sent in 1841 to the conservatory at Ghent. His writings include operas, secular music, and works for orchestra. His rise to fame was rapid, and rests on the foundation of a thorough education. He was elected a member of the Academie des Beaux Arts, the appointment being hailed with satisfaction throughout France. Gevaert made some delightful suites consisting of famous dances of the founders of the French Opera, Lulli, Rameau, and Gluck.

The suite played today is the second of the three suites, and consists of five dances. The first one is named *Air* and is orchestrated for strings, one bassoon, and one oboe. The tempo is *moderato non lento*. The second number is *Dance of the Slaves* and is orchestrated for flutes, oboes, clarinets, bassoons, horns, and strings. It is a very lively piece in 2-4, *Allegro*. The third number is called *Tambourin* and is written for piccolo, bassoons, horns, tambourine, and strings. Tempo: *Presto*. The fourth is a *Gavotte* from Armide and calls for only part of the strings and two bassoons. The last number, *Chaconne,* is the only number in which the trumpets and tympani are added to the above mentioned small orchestra. The first, second, third, and fifth numbers are from Iphigenie in Aulis. The fourth is from Armide.

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"LES PRELUDES," SYMPHONIC POEM NO. 3

Liszt
1811-1886

"LES PRELUDES," the third of Liszt's symphonic poems, is based upon a poem of the same name by Alphonse Lemartine. As a preface to his score, Liszt wrote the following paraphrase of the poem:

"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by Death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break?—a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what could thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength."

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Charles Francis Gounod
1818-1893

THIS droll composition—by one of France's most distinguished writers—is mentioned as one of the movements of an uncompleted "Suite Burlesque"; it has been described as follows.

"At the commencement of this movement it is supposed that two of the members of the *troupe* have had a fight, in which one of them has unfortunately been killed. The *troupe* sorrowfully mourns the sad fate of its companion, and organizes a party of pall-bearers, which shall respectfully carry the corpse of their friend to the cemetery.

"The procession sets forth, and on the road the *troupe* converse about the vicissitudes of life, and reflect sadly that it required but one pretty hard knock on the nose to knock the breath out of so talented an *artiste!*

"As it is the middle of summer, and therefore very warm weather, some of the *troupe* begin to find the way very long and wearisome, and feel the want of slaking their sorrow and their thirst at a tempting roadside tavern. They remark to each other that it is not the duty of the living to die for the dead, but that to enable them to 'bear up' they must enter and partake of some soothing and refreshing liquid.

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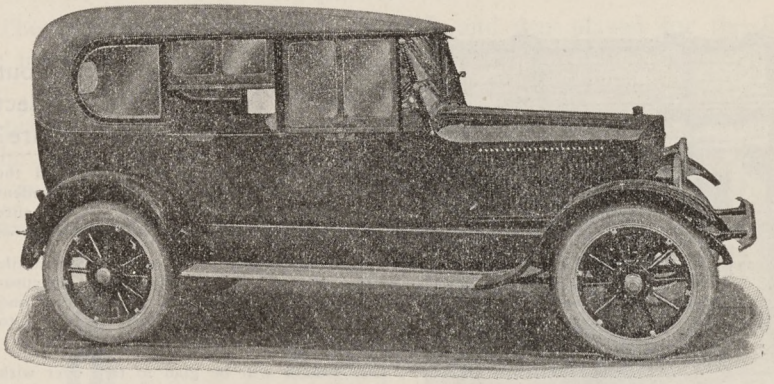

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qualities of the dear defunct. Some good-naturedly praise; others (as *de rigueur* with the profession) ill-naturedly discuss the merits of their late companion, until in the heat of discussion they forget that the funeral procession has nearly reached the gates of the cemetery. They quickly resolve to rejoin it, avoiding, however, all appearance of undignified haste.

"They fall into their places and enter the cemetery to the same phrase as the one at the beginning of the March. The last two bars appear to make allusion to the briefness and weakness of life, so easily extinguished."

BERCEUSE
PRELUDE

Armas Jarnefelt
1869

ARMAS JARNEFELT gained the first portion of his education at the Helsingfors Conservatory, where he became a pupil of Martin Wegelius and Ferruccio Busoni, later studying with Albert Becker in Berlin, and with Massenet, in Paris. In 1906 Jarnefelt succeeded Wegelius as the director of the Helsingfors Conservatory.

BERCEUSE

The Berceuse was published in 1905, and was played for the first time in this country by the Chicago Symphony Orchestra in the same year. In addition to its orchestral presentation the Berceuse is arranged for piano; violin and piano; and violoncello and piano. The scoring of the piece calls only for two clarinets, one bassoon, two horns, violin solo and strings. The work is simply constructed, being built on the

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theme put forward, after four introductory measures in the muted strings, by a solo violin.

PRELUDE

The Prelude, which is dedicated to Mme. Sonja Wahl, is scored for the following small orchestra: Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums, glockenspiel, triangle, cymbals and strings. Its form is simple. The greater portion of the piece is built on the theme (*Allegro quasi allegretto* F major, 2-4 time), with which—after three measures of *pizzicato* accompaniment in the strings—it opens in the oboe. The subject is taken up successively by various wood-wind instruments. In the course of the piece the key changes to A minor and the violins continue the opening theme over a drone bass in the lower strings. There is a short passage for violin solo, and the first subject returns, in the oboe as at first.

SERENADE

Gabriel Pierné
1863

GABRIELE PIERNÉ studied at the Paris Conservatoire, winning the first medal for solfégé in 1874; the first prize for piano in 1879. He has made many important contributions to music. His "Serenade" is much the same type of music as the one written by Moskowski; very dainty in construction and full of melody and rythm. It is written for muted strings. Pierné is a conductor of ability in Paris and stands high in the world of music today.

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POLONAISE, A Flat
Opus 53

Frederic Chopin
1810-1849

FREDERIC CHOPIN, pianist of distinction and incomparable composer for pianoforte, was born in a village near Warsaw February 22, 1810, and died in Paris October 17, 1849. His father, a teacher in the Warsaw gymnasium was a native of Nance, France, and his mother was a Pole. Frederic was brought up in his father's private school among the sons of Polish nobility. His musical education was entrusted to Albert Zwyny, a Bohemian pianist, and to the director of the Warsaw school of music. At the age of nine he played a concerto for piano by Gyrowtz. His first attempts at composition were dances (Polonaises, Mazurkas, and Waltzes). At the age of nineteen he was a composer of eminent individuality and a finished performer. His first concert was given at Pleyel's house in 1841 and his reception was so cordial that he gave up the idea of going to London and made Paris his home for life. His playing was most notable for its accuracy and the remarkable brilliance of his technic, sensuous charm in touch and tone and a peculiar yieldingness in the tempo. He was a prolific composer as is evidenced by an edition of his works in fourteen volumes.

Chopin composed this brilliant and familiar piece—commonly known as the "military" polonaise—in 1843, for pianoforte solo. The transcription played today was made by Muller-Berghaus. A detailed description of the piece is unnecessary.

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PROGRAMME

1. Overture to "The Magic Flute".....MOZART
2. Shepherd's Music, from Christmas Oratorio.....BACH
3. Allegretto, from Eighth Symphony.....BEETHOVEN
4. Rhapsody No. 2.....LISZT
   (By Request)

INTERMISSION

5. Dream Pantomine from Hansel & Gretel....HUMPERDINCK
6. Piedmontese Dances.....SINIGAGLIA
7. Overture, "Rienzi".....WAGNER

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Season 1919-1920

CURRAN THEATER

Friday Afternoon, December 5, 3:00 o'clock

Sunday Afternoon, December 7, 2:45 o'clock

Soloist—HORACE BRITT

PROGRAMME

National Anthem

1. VOLKMANN.....Overture, "Richard III"

2. LALO.....Concerto, D Minor
for Cello and Orchestra
Prelude: Lento—Allegro maestoso
Intermezzo: Andante con moto—Allegro presto
Rondo: Andante—Allegro vivace
MR. BRITT

INTERMISSION

3. HAYDN.....Symphony, "Military," G Major
Largo, Allegro
Allegretto
Minuet
Finale, Presto

A concert in compliment to the Members of the Musical Association of San Francisco has been arranged through the courtesy of the Palace Hotel Management for Thursday evening, December 11, 1919, at 9 o'clock. The concert will be given in the Palm Court, as in the past.

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:: PROGRAMME NOTES ::

OVERTURE, "RICHARD III"

Volkmann
1815-1883

VOLKMANN composed an overture and entr'acte music for Shakespeare's Richard III, music that is used frequently in Germany in connection with the performance of the tragedy, where opera and drama are usually under one management and large orchestras are, therefore, available. The overture has also long since won a permanent place on concert programs. As a second theme Volkmann has used the well-known air, "The Campbells Are Coming," the gathering tune of the clan Campbell during the Scots rebellion in 1715. This air is played by the upper wood-winds, snare drum and triangle pianissimo, as if from afar. Immediately following there are calls to battle in the trumpets, the remainder of the overture being in the nature of battle music.

Friedrich Robert Volkmann was born April 6, 1815. His early musical training was directed by his father. In 1836 he went to Leipzig, where he fell under the influence of Schumann, an influence which is most apparent in his works. For many years he enjoyed the greatest popularity on the continent. Volkmann died at Buda-Pesth October 30, 1883.

SUGGESTIONS FOR REQUEST PROGRAMME

To meet the popular demand, Mr. Hertz intends to select two programmes during the second half of the season from requests received from concert patrons. These two request programmes will constitute a pair of Symphony Concerts and a Popular Concert.

Composition	Composer

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Soloist With

SAN FRANCISCO SYMPHONY ORCHESTRA

Friday Afternoon, December 19 **Sunday Afternoon, December 21**

CONCERNING ALBERT SPAULDING:

The return of Albert Spalding to the concert platform, after having served his country "over there" for two years, has been acclaimed by Eastern audiences. This brilliant young American artist, unquestionably the greatest of native violinists, has honestly won his artistic spurs, and his career is a fine example of legitimate success.

Mr. Spalding has returned with the added distinction of having been decorated by the Italian Government for distinguished services, with the Cross of the Crown of Italy, the highest distinction that can be conferred upon a foreign citizen.

Born in Chicago, in August, 1888, Mr. Spalding's love for music displayed itself when he was seven years of age. His first lessons were under the guidance of Prof. Chiti, a Florentine master, at a time when the Spalding family was living in Florence. During the temporary visits to this country with his mother he studied in New York with Juan Buitrago. He graduated with the highest honors from the Bologna Conservatory at the age of fourteen. Since then his career has been a triumphant one on both sides of the Atlantic, as virtuoso and as violinist with the world's leading symphony orchestras.

W. J. Henderson, the noted critic of the N. Y. Sun, wrote recently: "Mr. Spalding has raised himself to a place in the front rank of violinists. He is a credit to himself, his country and his art."

At his forthcoming appearances with the San Francisco Symphony Orchestra, Mr. Spalding will play Bruch's "Scotch Fantasy," which ideally displays his superb artistry.

CONCERNING HORACE BRITT

BORN in Antwerp, Belgium, Horace Britt comes from a musical family, his father, Ernest Britt, having two operas on the "repertoire" of the Belgian Opera Houses.

Horace Britt received his musical education at the Paris National Conservatory where his masters were Jules Delsart (violoncello) and Albert Lavignac (theory). After winning the first prize for violoncello playing at the Conservatory, he appeared as soloist, with the Lamoureaux Orchestra and the Colonne Orchestra in Paris, and with the Royal Orchestras of Brussels and Antwerp in Belgium. Subsequently he made his first appearance in London where the Musical Standard wrote of him: "He will assuredly make as great a name for himself in London as he has in Paris."

The present season will be his fifth as solo cellist with the San Francisco Symphony Orchestra and his fourth with the Chamber Music Society of San Francisco.

CONCERTO FOR VIOLONCELLO AND ORCHESTRA
D Minor

Edouard Lalo
1823-1892

EDOUARD LALO, born at Lille, France, January 27, 1823, came of a distinguished old family which moved from Spain to Flanders in the sixteenth century, but soon drifted to France. He was a man of splendid education whose parents did not wish for him to become a musician but finally permitted him to study the violin and harmony with Baumann at the Conservatory of Music at Lille. Later Lalo continued his violin studies with Habeneck at the Paris Corservatory, though not for long as lessons in composition with Schulhoff and Crevecoeur were more to his liking. To earn his living he played viola in the Armingaud-Jacquard Quartet, organized in 1855 and very popular in Paris at this time. Lalo's first compositions were mostly songs and chamber-music, but these failed to attract the attention of the general public, at least not in France, though several of his works were performed with success in Germany before they were heard in Paris.

Discouraged with the indifference of the public, he gave up composition for a while and devoted himself entirely to performing chamber-music. In 1867 he entered a competition for an opera, which resulted in his composing a three-act opera, "Fiesque," founded on Schiller's "Fiesco," but failed to win the award. Soon after 1870 there was considerable rivalry among French composers of orchestral and chamber-music. Lalo became interested, took courage and began writing again, this time with more success. A Divertissement for Orchestra, first performed in 1873 was rather coldly received but on its repetition a week

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SIXTH PAIR OF SYMPHONY CONCERTS

CURRAN THEATER

Friday Afternoon, December 19, 1919, at 3:00 o'clock

Sunday Afternoon, December 21, 1919, at 2:45 o'clock

Soloist—ALBERT SPALDING

PROGRAMME

1. Symphony No. 1, G Minor.....KALINNIKOW
   - Allegro Moderato
   - Andante Commodamente
   - Scherzo
   - Allegro Moderato

INTERMISSION

2. Scotch Fantasie for Violin and Orchestra.....BRUCH
   Opus 46
   - Grave
   - Allegro
   - Andante Sostenuto
   - Finale

3. Overture, "Flying Dutchman".....WAGNER

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later scored a decided success. Then came his violin concerto, Op. 20, followed by his "Symphony Espagnol," for violin and orchestra, first played by Sarasate in 1875, both of which attracted most favorable attention but it remained for his opera "Le Roi d'Ys," to fully establish his fame and bring him popular recognition as one of the first French composers. "Le Roi d'Ys" was first produced at Paris in 1888, at which time the composer was sixty-five years old, his death following four years later at Paris, April 23, 1892.

The chief characteristics of his compositions are the expressive grace of certain ideas, the piquancy of some of his themes and above all the richness and skill of his orchestrations. Lalo's contribution to the literature of the violoncello consists of two small pieces—"Chanson Villageoise," and "Seranade"—an Allegro in E flat major for cello and piano, a sonate for cello and piano, and the concerto played today.

I

The concerto is in three movements and opens with an introduction (Lento, D minor, 12-8 time) with a resolute and *fortissimo* figure for strings and wind. Recitative-like passages for the solo cello lead to the main body of the movement (Allegro maestoso, D minor, 12-8 time). The pompous first theme is given to the solo instrument which likewise introduces the second theme (F major) which is of a calmer nature.

II

In the second movement, Intermezzo, we have to do with two themes, the first, a short melodious introduction, *Andante con moto* (G minor,

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9-8 time), the second and principal theme, *Allegro presto* (G minor, 6-8 time), a swaying, dance-like tune of a fascinating rythm. Both themes are given a modified repetition.

III

The Finale is a rondo (Allegro vivace, D major, 6-8 time) of brilliant character. Like the first and second movements it is preceded by a short introduction (Andante), the theme of which is used in modified form as a sort of second theme of the rondo.

The orchestral accompaniment of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

SYMPHONY NO. 11 (Military)

Joseph Haydn
1732-1809

THE work is one of the famous "Salomon" set that Haydn wrote during his two London visits, in fulfilment of an agreement with Salomon, a London impressario and conductor. For each visit Haydn had promised to write six symphonies, and it happens that the resulting set of twelve are among the greatest of his compositions. It was on May 2, 1794, during the second London engagement, at a benefit concert of his own, that he produced the "Military Symphony".

With a simple group of strings, a flute, and two each of oboes, bassoons, horns, trumpets and kettle-drums, Haydn begins one of the most melodious of his symphonic preludes, not too serious, yet with a dramatic touch in sudden change of harmony—rising to a startling

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height, gliding into soft, soothing song, and returning with a clash of incisive melody against the other harmony. The ancient formal heroics are here transmuted in a true poetic prologue.

Yet, with Haydn's touch of mischief, the high wood runs straight into purling melody in the *Allegro,* like children out of school. All alone the flute and oboes sing the tune, and then the strings have it to themselves. The noisy, jovial answer is full of euphonious counterpoint. Later the horn holds a droning note right through the clashing chords. Against tradition the main theme sings again in other quarters, even in the minor, before the second appears, with an abandon of merriment in foil to the hymnal lines of the main tune. Again comes the answer in big chorus with playful bass. After a rehearsing of the themes, begins a discourse on the second, through brilliant changes of harmonies, or with dainty retorts of soft choirs and surprises of rythm. At last the melodies return in their original order, when the second follows in the tone of the first, though it has a longer revel of merriment.

The second movement, a tuneful *Allegretto,* has a larger choir, with added clarinet, triangle, cymbals and big drum. Why, does not appear in the gentle beginning, and we are still wondering about the "military" part. At last the song turns to grim minor in full chorus, and here sound all the martial trumpets and drums. Between softer passages come renewed attacks. Suddenly the gentle major returns, in wood to

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picking strings, and then the full band sings its innocent phrases. We are still listening for the real sounds of war, when the trumpet strikes alone a ra-ta-ta-tat, and the band breaks into a bewildering chord, from which the first tune steals out with playful retorts and then the end comes with a flourish of brass and all.

In the *Menuet* the composer returns to the simple group of the beginning, omitting the clarinet. The *Menuet* proper has but a single theme, sung in the first part; in the second it is treated in varying discourse with a higher counter-melody and a wealth of retorts, rising to a cadence on the neighboring tone from which it slowly turns back for another lusty verse of the original dance. But the *Trio* in the middle, has a new tune, opposite in its quieter mood and motion. And it has, too, a like division, with a free discourse in the second part.

The drums, cymbals and triangle reappear in the *Finale,* but without

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the clarinets. It is thus clear that the new reed, the "little trumpet" that Mozart had brought into the orchestra, had not as yet come to stay. Even Mozart had used it in only one symphony. Yet today it has the leading role of all the wood. Clearly this *Finale* is a rondo, is not in sonata form. That is, one principal tune recurs in a round of verses, with interludes of more or less defined melody. After the theme is twice sung comes an extended discussion, beginning in the minor, much as in the *Menuet*. It seems a little strange that in so long a piece Haydn avoids a secondary melody. But in a later section he does unfold a plot. From mere chance descending stops of the cadence grows a dual song of new beauty, that recurs amid gambols of the main melody and is the real foil of the theme. The duet expands in the length of its melodious phrases, but ever culminates in the first, quicker rythm. Later, in softest strings, the new motive sings inverted in a solemn semblance of "double counterpoint" (where the voices exchange trebel and bass).

Sometimes it seems as if Haydn had more of a native sense of polyphonic design than any other master, for he had probably least training of them all. With all his simplicity of humor and the more primitive stage of his form, he has a dazzling complexity of smaller melodic figures, that lend a constant vivacity and wealth of tune.

Once more the former duet sings between lowest strings and highest flute. The end is in another verse of the theme, with a concluding revel.

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Soloists:

EMILIO PUYANS
KAJETAN ATTL

1. Overture "Fra Diavolo" - - - - - *Auber*

2. Concerto for Flute and Harp with Orchestra - *Mozart*

   Allegro
   Andantino
   Rondo

   MESSRS. PUYANS AND ATTL

3. Danze Piemontesi - - - - - - *Sinigaglia*

4. Scherzo, Pizzicato ostinato
   (from Symphony No. 4) - - *Tschaikowsky*

5. *a.* The Enchanted Lake
   b. Kikimora } - - - - - *Liadow*

6. *a.* Minuet - - - - - - - - *Boccherini*
   b. Liebesfreud (Love's Joy) - - - *Kreisler*
   c. Molly On The Shore - - - *Grainger*

221st Program

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Programme

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   - Andante commodamente
   - Scherzo
   - Allegro moderato

INTERMISSION

2. Scotch Fantasie for Violin and Orchestra.....BRUCH
   Opus 46
   - Grave
   - Allegro
   - Andante Sostenuto
   - Finale

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Sunday Afternoon, December 14, 2:45 o'clock

PROGRAMME

National Anthem

1. MOZART.....Overture to "The Magic Flute"
2. BACH....Shepherds' Music, from Christmas Oratorio
3. BEETHOVEN.....Allegretto, from Eighth Symphony
4. LISZT.....Rhapsody No. 2
   (By Request)

INTERMISSION

5. HUMPERDINCK.....Dream Pantomime
   From Hansel and Gretel
6. SINIGAGLIA.....Piedmontese Dances—Vol. 1
7. WAGNER.....Overture, "Rienzi"

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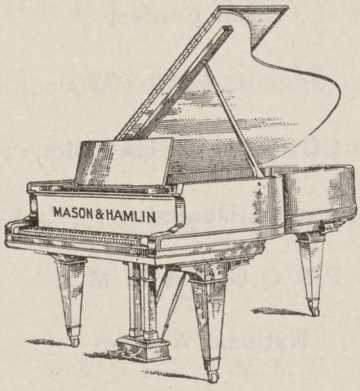

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:: PROGRAMME NOTES ::

OVERTURE TO "THE MAGIC FLUTE"

Wolfgang Amadeus Mozart
1756-1791

THE Magic Flute was the last opera Mozart composed. In fact, it was the last big work he finished, for his "Requiem" was incomplete at the time of his death. He had a great affection for "The Magic Flute," which was given its first performance in Vienna September 30, 1791. Mozart himself conducted from the piano. Shortly after he became too ill to attend the subsequent performances but was accustomed to have a clock near him when the opera was being given. "Now they have finished the overture," "Now they are in the midst of the Queen of Night aria," and similar comments would he make as he followed the performance in spirit.

As in the case of "Don Giovanni," Mozart composed the overture to "The Magic Flute" on the eve of its first performance and it was played without a rehearsal. An adagio provides the introduction. Great chords precede the entrance of the allegro, which is an elaborate fugue, the subjects being announced by the first violins. As the allegro proceeds the heavy chords again interrupt, after which the music proceeds to a brilliant climax.

SUGGESTIONS FOR REQUEST PROGRAMME

To meet the popular demand, Mr. Hertz intends to select two programmes during the second half of the season from requests received from concert patrons. These two request programmes will constitute a pair of Symphony Concerts and a Popular Concert.

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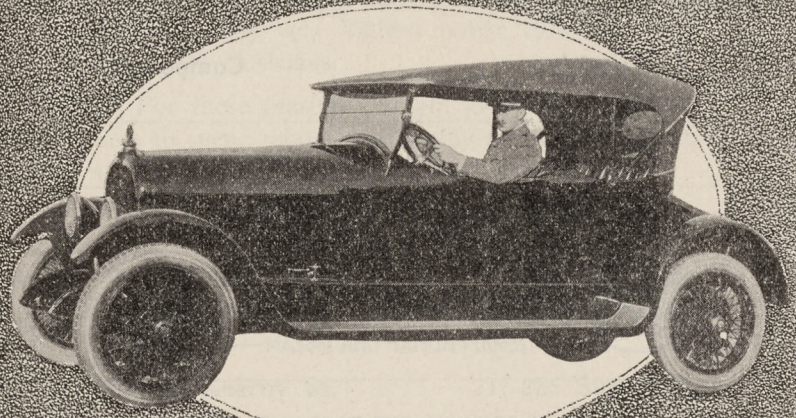

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Soloist—LOUIS PERSINGER

PROGRAMME

1. Symphony Pathetique No. 6.....TSCHAIKOWSKY
   - Adagio—Allegro—Andante—Allegro Vivo
   - Allegro con grazia
   - Allegro molto vivace
   - Adagio lamentoso

INTERMISSION

2. Peer Gynt Suite No. 2.....GRIEG
   - Abduction of the Bride
   - Arabian Dance
   - Peer Gynt's Home-coming
   - Solvejg's Song
   - Dance of the Daughter of the Mountain King

3. Concerto for Violin and Orchestra, E Minor.MENDELSSOHN
   - Allegro molto appassionato
   - Andante—Allegro molto vivace
   - Finale—Allegro molto vivace

4. Valse de Concert No. 1, Opus 47.....GLAZOUNOW

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SHEPHERDS' MUSIC, FROM CHRISTMAS ORATORIO

Johann Sebastian Bach
1685-1750

BACH'S "Christmas Oratorio," written in 1734, is not an oratorio in the sense that this word was understood by such a composer as Handel. It was, indeed, a series of church cantatas intended to be sung on twelve successive days, beginning on Christmas Day and ending on Epiphany; and these divisions did not carry on a story more or less dramatic or unfold a plot more or less organically developed as with Handel and Mendelssohn, but they were, as Sir Hubert Parry has pointed out, intended to keep the worshipers' minds occupied with the successive events commemorated through the whole Christmas season and make them ponder well upon them by the suggestive thoughts and reflections which are appended. The Pastorale, or Shepherds' Music, is the introduction to the second part, which is concerned with the announcement to the shepherds of the birth of Christ, and the praising of the Almighty by the angelic host. This Pastorale is the only instrumental prelude to any of the divisions of the work, every other division beginning with a chorus.

As originally scored by Bach, the Pastorale was written for two flutes, two oboi d'amore, two oboi da caccia, strings and an organ accompaniment to be filled in from a *basso continuo*. As the oboe d'amore and oboe da caccia are now obsolete, Bach's music has been made possible to modern audiences by arrangements which keep as far as possible the original coloring of tone by the use of approximate instruments. In an arrangement made by Franz, two clarinets and two

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The return of Albert Spalding to the concert platform, after having served his country "over there" for two years, has been acclaimed by Eastern audiences. This brilliant young American artist, unquestionably the greatest of native violinists, has honestly won his artistic spurs, and his career is a fine example of legitimate success.

Mr. Spalding has returned with the added distinction of having been decorated by the Italian Government for distinguished services, with the Cross of the Crown of Italy, the highest distinction that can be conferred upon a foreign citizen.

Born in Chicago, in August, 1888, Mr. Spalding's love for music displayed itself when he was seven years of age. His first lessons were under the guidance of Prof. Chiti, a Florentine master, at a time when the Spalding family was living in Florence. During the temporary visits to this country with his mother he studied in New York with Juan Buitrago. He graduated with the highest honors from the Bologna Conservatory at the age of fourteen. Since then his career has been a triumphant one on both sides of the Atlantic, as virtuoso and as violinist with the world's leading symphony orchestras.

W. J. Henderson, the noted critic of the N. Y. Sun, wrote recently: "Mr. Spalding has raised himself to a place in the front rank of violinists. He is a credit to himself, his country and his art."

At his forthcoming appearances with the San Francisco Symphony Orchestra, Mr. Spalding will play Bruch's "Scotch Fantasy," which ideally displays his superb artistry.

English horns are substituted for the four oboes, and the *basso continuo* has been written out in harmony for two oboes, two bassoons and two French horns.

The Pastorale is written in G major, 12-8 time, its rythmical character being that of the Siciliano.

ALLEGRETTO FROM EIGHTH SYMPHONY

Ludwig van Beethoven
1770-1827

THE second movement of Beethoven's Eighth Symphony—in B flat major, *Allegretto scherzando* and 2-4 time—is a composition of delicious freshness, and the one best calculated, probably, to attract popular notice. One element of interest attaching to this movement is the fact that its theme is the same as the subject of a canon which Beethoven wrote in compliment to Maelzel, the inventor of the metronome. Furthermore it is said to be the only one of the four which aroused any marked enthusiasm when the symphony was first produced. Hector Berlioz described this fascinating piece as follows in his "Critical Study of Beethoven's Symphonies":

"The *andante* (*sic*) *scherzando* is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain; he writes it at a single dash,

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and we are amazed at hearing it. The wind instruments here play the opposite part to the one they usually fill: they accompany in plain chords, struck eight times *pianissimo* in each measure, the light dialogue *a punta d'arco* of the violins and basses. It is tender, childlike, and of a wholly graceful indolence, like the song of two children picking flowers in a meadow on a fine spring morning. The principal phrase is composed of two members, of three measures each, the symmetrical arrangement of which is disturbed by the rest which follows the answer of the basses; thus the first member ends on an up-beat, the second on a down-beat. The harmonic repercussions of the oboes, clarinets, horns, and bassoons, are so interesting that one does not notice, while listening to them, the defect in symmetry in the melody of the stringed instruments produced by this superadded measure of silence.

"This measure itself evidently exits only for the sake of leaving the delicious chord on which the fresh melody is to take its flight longer exposed. Just at the moment when the instrumental conversation of the two orchestras, the wind and strings, becomes the most enchanting, the composer, as if suddenly obliged to end off, writes a succession of the four notes, G, F, A, B-flat (sub-mediant, dominant, leading-note, and tonic) in *tremolo* in the violins, repeats them hurriedly several times, neither more nor less than the Italians when they sing *Felicita* and then stops short."

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RHAPSODIE HONGROISE NO. 2

Franz Liszt
1811-1886

TWO orchestral arrangements exist of this, the most famous and popular of all of Liszt's Hungarian Rhapsodies—the one played today, which is the work of Karl Muller-Berghaus, and another made by the composer with the assistance of Franz Doppler. The rhapsody consists of a slow introductory movement (*Lento a capriccio* and *Andante mesto*) and a quicker one (*Vivace* and *Tempo giusto vivace marcato assai*)—the conventional "Lassan" (Lassu—or slow movement) and "Friska" (Friss—or quickstep) of the Csardas, a Hungarian national dance which derived its title from Csarda, the name of a celebrated place of public entertainment where it was first performed. In the original pianoforte version the opening section of the work is in C sharp minor, and the latter portion in F sharp minor and F sharp major. In the present arrangement, however, these parts are transposed a half-tone lower, the first being put in C minor, and the second in F minor and major; in his own orchestral adaptation Liszt transposed them a half-tone higher—to D minor, G minor and G major, respectively.

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Engelbert Humperdinck
1854

THE lovely fairy opera Hansel & Gretel was first brought out in America by Augustin Daly some twenty years ago. This delightful opera is built upon the simple Grimm tale of *Babes in the Woods* and first suggested itself to the composer to amuse his sister's children. It was afterwards elaborated into a complete opera and became one of the most important and interesting of its kind.

Two peasant children *Hans* and *Gretchen* are sent to the woods for strawberries and get lost. The *sand man* finds the babes and sings them to sleep while angels and fairies watch over them. They are awakened by the *dew man* just as the mist clears away, revealing the house of a witch. The children approach cautiously and begin to nibble at the ginger bread fence when the witch comes out and casts a spell over them. She makes a good fire in the stove for the purpose of roasting them and in her joy rides wildly around the room on a broom stick. When she opens the oven to see if it is hot enough to cook Hans she herself is pushed in by Gretchen. The children dance around the room wild with joy and prepare to eat their fill of the good things stored in the witch's house. After the death of the witch the ginger bread children come to life and thank Hans and Gretchen for releasing them

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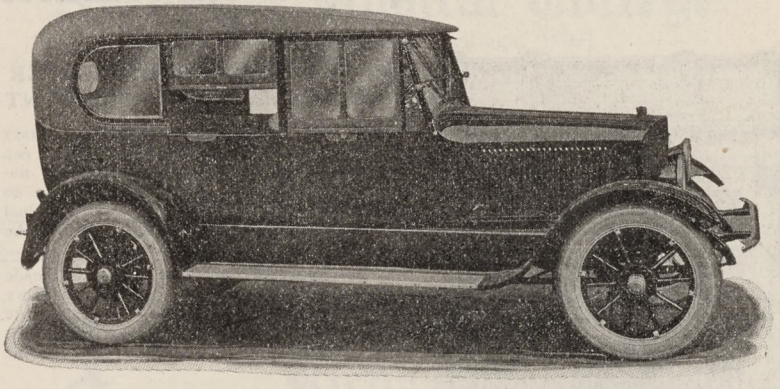

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from the spell. Then the father and mother of the children arrive to take them home.

The piece played today occurs in the second act when the frightened and lost children go to sleep in the woods.

PIEDMONTESE DANCES

Leone Sinigaglia
1868

SIGNOR SINIGAGLIA is still a comparatively new figure in international musical affairs, having become known to the world at large in 1901 through the brilliant success achieved by Arrigo Serato at Berlin with his violin concerto in A major, Opus 20. His early instruction in composition was obtained from Giovanni Bolzoni, director of the Turin Conservatory; later on he went to Vienna, where he remained for some four years pursuing his studies. Here he came into contact with the late Antonin Dvorak and Karl Goldmark, also, both of whom became deeply interested in him, the first-named master, in violation of his custom, even going so far as to receive him as a private pupil. It is to his association with Dvorak, probably, that Sini-

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gaglia owes his personal success. Just as Dvorak made a name for himself with his Slavonic Dances and Rhapsodies, so do we find this talented Italian writer now claiming the attention of the musical world with attractive effusions which have their sources in Piedmontese folk-music.

The selection played today is comparitively new, having been published in 1907. Although these dances are in two volumes, only volume one will be played. Although quite elaborate in point of instrumentation and internal detail, both of these dances are simple structurally, consisting of a free and rhapsodical treatment of certain "popular themes" (national tunes) which need no pointing out, in a "form" which requires no explanation.

This folk dance may be described succintly, therefore, as embracing (1) a first part in A major, *Andantino mosso* and 6-8 time, running on the simple tune commenced at the start by the solo oboe, (2) a more animated middle section in D major *Allegro giocoso* and 3-8 time, and (3) a considerably modified repetition of the first part, which proceeds to a picturesque *pianissimo* conclusion.

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OVERTURE, "RIENZI"

Richard Wagner
1813-1883

IN 1835 there was published in London a three-volume novel—"Rienzi, the Last of the Roman Tribunes"—by Sir Edward Bulwer-Lytton. This work, which set forth in Lytton's perfervid style, and with more or less historical accuracy, the revolt led by Cola di Rienzi against the arbitrary power of the Roman nobles, achieved a triumphant success in English speaking countries. To satisfy the demands of foreign readers translations of Lytton's book were brought forth by publishers on the Continent. A German edition of "Rienzi," made by Barmann, attracted the attention of Wagner when he was in Dresden in 1837, and the composer, fired with the success of Meyerbeer's spectacular productions in Paris, saw in Lytton's novel the basis of an opera that should bring fame as well as many riches.

Wagner wrote the text in July, 1838, at Riga, and the music of the first two acts was completed in the spring of the following year. Having progressed so far he resolved to set out for Paris in order to arrange for the production of his work. Meyerbeer held out a helping hand to his colleague, then unknown and practically starving; but nothing came

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of a project to bring out "Rienzi" at the Opera, and Wagner took up the completion of his work with a view to its production in a German theater. The third act was finished August, 1840, the overture having been sketched two months later. After many delays and bitter disappointments "Rienzi" finally came to a hearing at Dresden, October 20, 1842, under the conductorship of Reissiger, its success being great and unequivocal.

The overture opens with an introduction—*Molto Sostenuto e maestoso,* D major, 4-4 time—the first note being the trumpet call which plays an important part in the third act of the opera. Soon the subject of Rienzi's prayer is heard, first in the strings, then *fortissimo* in the wood-wind and brass. This leads into an *Allegro energico,* the subject of which begins with a theme sung by the chorus at the end of the first act. Following this material comes the battle hymnn, "Sancto, spirito cavaliers," played by the brass, *fortissimo,* with which is interspersed the motive of Rienzi's prayer. An extension of this theme is made by the introduction of another section, the melody "Rienzi, dir sei Preis," sung in the finale of the second act. There now follows a development, principally of the "Sancto spirito cavaliere" theme, and a shortened recapitulation of the first part of the work, together with a *coda* founded on the battle hymn.

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In Memoriam

THE MUSICAL ASSOCIATION OF SAN Francisco records with profound regret the death in this City on December 6, 1919, of Mrs. William G. Irwin, a member of the Board of Governors and one of the original founders of the Association.

Grateful acknowledgment is made of her constant interest in the welfare of the Association and of her generosity in making the first contribution to the Permanent Endowment Fund for the Maintenance of the Orchestra.

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Friday Afternoon, December 19, 1919, at 3:00 o'clock

Sunday Afternoon, December 21, 1919, at 2:45 o'clock

Soloist—ALBERT SPALDING

PROGRAMME

National Anthem

1. KALINNIKOW.....Symphony No. 1, G Minor
   - Allegro moderato
   - Andante commodamente
   - Scherzo
   - Allegro moderato

INTERMISSION

2. BRUCH.....Scotch Fantasie
   For Violin and Orchestra, Opus 46
   - Grave—Adagio cantabile
   - Allegro—Andante sostenuto
   - Finale—Allegro guerriero

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3. WAGNER.....Overture, "The Flying Dutchman"

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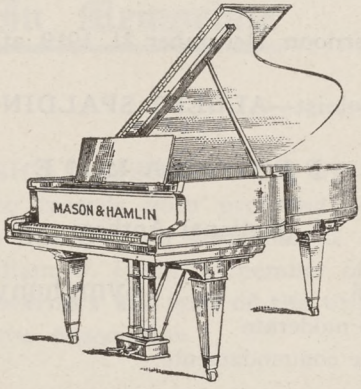

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Basil Sergeivich Kalinnikow
1866-1901

BASIL SERGEIVICH KALINNIKOW was the son of an official in the Russian police service, and received his first education at the Orlowsky seminary. His financial condition being, as a young man, of the most discouraging kind, Kalinnikow journeyed to Moscow in the hope, not only of bettering his fortunes more easily than it would be possible to better them in a small and provincial Russian town, but also to obtain a larger and more comprehensive education in music than that which hitherto he had been able to provide for himself. The young musician first made his way to Moscow in 1884, and he obtained entrance to the Music School of the Philharmonic Society. Here his teachers were Iljinsky and Paul Ivanowitch Blaramberg. In 1893 Kalinnikow obtained the position of second conductor at the Italian Opera in Moscow, but he had scarcely held this position a year when illness forced him to give up the post which he had obtained and betake himself to the South of Russia in the hope that a milder climate would benefit his health. From this time forth Kalinnikow devoted himself entirely to composition.

His principal works include two symphonies (G minor and A major);

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CURRAN THEATER

Friday Afternoon, January 2, 1920, at 3:00 o'clock

Sunday Afternoon, January 4, 1920, at 2:45 o'clock

PROGRAMME

1. Symphony No. 5, E Minor.....DVORAK
("From the New World")
Adagio; Allegro molto
Largo
Scherzo: Molto vivace
Finale: Allegro con fuoco

INTERMISSION

2. Prelude, "The Afternoon of a Faun".....DEBUSSY

3. Overture—Fantasie, "Romeo et Juliette"....TSCHAIKOWSKY

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an orchestral suite, and two Intermezzi for Orchestra; two symphonic poems—"The Nymphs" and "Ceder and Palme".

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I.

(*Allegro Moderato*, G minor, 2-2 time.) The principal subject begins without introduction in the strings, at the fourth measure a phrase being given out by the horns. A variant of the theme is continued by the flute and clarinet over a syncopated accompaniment in the strings. The second subject makes its appearance in the horns, violas and violoncellos, accompanied by syncopation in the flutes and clarinets and by occasional *pizzicato* chords in the violins. The theme is taken up by the violins and higher wind instruments. There are suggestions

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Sunday Afternoon, January 11, 2:45 o'clock

Soloist—LOUIS PERSINGER

PROGRAMME

1. Symphony Pathetique No. 6.....TSCHAIKOWSKY
   - Adagio—Allegro—Andante—Allegro Vivo
   - Allegro con grazia
   - Allegro molto vivace
   - Adagio lamentoso

INTERMISSION

2. Peer Gynt Suite No. 2.....GRIEG
   - Abduction of the Bride
   - Arabian Dance
   - Peer Gynt's Home-coming
   - Solvejg's Song
   - Dance of the Daughter of the Mountain King

3. Concerto for Violin and Orchestra, E Minor. MENDELSSOHN
   - Allegro molto appassionato
   - Andante—Allegro molto vivace
   - Finale—Allegro molto vivace

4. Valse de Concert No. 1, Opus 47.....GLAZOUNOW

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of the first subject in the coda, and following a *ritardando* the exposition is given repetition.

The development concerns itself, after some twenty-five measures of preliminary matter, with extensive working out of the principal theme. The second subject is then developed, following which there appears a fugal treatment of the first two measures of the opening theme, its subject being announced by the second violins.

The Recapitulation presents the principal theme in the oboe and bassoon instead of, as before, in the strings. The latter, however, play the continuing phrase given in the exposition to the horns. The second subject, now in B flat, is played by all the strings, the syncopated accompaniment figure being given to the flutes and clarinets and an added fullness of harmony being supplied by the harp. The coda includes a suggestion of the first subject played by the oboe (syncopated accompaniment in violas and second violins) its last ten measures being played *ff* by the full orchestra.

II.

(*Andante commodamente,* E flat major, 3-4 time.) Eleven measures of introductory material in the harp and muted first violins precede the principal theme. Note in this material the curious fifths played by the

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harp and certain wind instruments. The opening subject is sung by the English horns and violas, at the seventh measure giving way to the clarinet and violoncellos. The key changes to B (*Un poco piu mosso*) and a new melody is heard in the oboe over an accompaniment in the strings and harp. There is a gradual increasing sonority of tone and quickening of the time. The violins play the opening theme on the G string, with the second subject working against it in the flute. This is worked over at some length, and leads to a return to the material heard at the beginning of the movement, this repetition bringing the movement to a tranquil close.

III.

Scherzo. (*Allegro non troppo,* C major, 3-4 time.) The principal subject opens at once vigorously in the strings, its second phrase being given to the clarinets and bassoons. This is developed and another idea is thundered out *fortissimo* by the full orchestra, still in C major. The first theme returns and is given further development. The trio (*Moderato assai*) whose subject is given to the oboe, lightly accompanied by the strings, is of contrasting character. The pedal point in the violoncellos—thirty-five measures in length—is worth notice. The return to the material of the first division of the piece is preceded by seven measures of introductory matter in the original time, ending with a

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descending scale in all the strings and wood winds. The subject matter is put forward much as in the opening section of the movement.

IV.

Finale. (*Allegro moderato*, G major, 2-2 time.) The construction of this movement is of interest, as much of its thematic material and development is drawn from the subjects in preceding movements. It opens with a statement, in the strings *forte*, of the principal theme of the first movement. An upward scale in the strings and wood-wind leads to the first subject proper, in G major. After twenty measures of this, a second theme appears in the clarinet, lightly accompanied by the harp and strings. There is a *crescendo* and the first subject reappears *ff*, the second subject being also worked over. There is also heard the subject which was the second theme of the opening movement. A long *crescendo* leads to a climax upon which the first subject is vociferated by the brass in augmentation, a shower of eight-note passages rushing against it in the strings and wood-wind. The second subject is played on the G string by the strings. An organ-point on D leads to a climax *ff*, at the height of which the key changes to E flat and the time to 3-2. At this point the brass thunders out the subject of the slow movement. There is a sudden *piano*, and a passage for the first violins is succeeded by a new section (*Allegro con brio*, G major, 2-2 time) in which a lively

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subject is given out by the strings and wood-wind. In the course of the working over of this, certain portions of former themes are used. The subject of the *Andante* is again vociferated by the brass, and this section brings the symphony to an end.

SCOTCH FANTASIE FOR VIOLIN
Opus 46

Max Bruch
1836

ALTHOUGH this composition is generally known as "Scottish Fantasie" it is not so entitled on the published score. The first performance of the Fantasie was given by Sarasate—to whom the work was dedicated—at Hamburg in 1880.

The direct inspiration of the Scottish Fantasie was the reading by Bruch of the works of Sir Walter Scott. It may be said in connection with this fact that Bruch manifested a prediliction for Scottish things in other works—the male choruses, opus 19, "Schottland's Tranen"; the song, opus 38, No. 2, "The Bush a Boon Traquair"; piece for violoncello and piano, "Scottisch," opus 70, No. 4; Twelve Scotch folksongs. There should be mentioned, too, the use of "The Campbells Are Com-

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ing" in "Schon Ellen". The orchestral portion of the work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, bass drum, cymbals, harp and strings.

I.

Grave, E flat minor, 4-4 time. The entrance of the solo violin (*Quasi Recit.*), is preceded by seven introductory measures given to the harp and wind. This preludial material leads without pause into the next section: *Adagio cantabile,* E flat major, 3-4 time. After twenty introductory measures by the orchestra, the solo instrument enters with the theme (freely based on the tune "Auld Rob Morris"), which is then developed.

II.

Allegro, E flat major, and G major, 3-2 time. The introduction is given to the orchestra in E flat. The key changes to G major, and the violin announces the theme (based on "The Dusty Miller") lightly accompanied by the strings. It is entitled in the score, "Dance". The orchestra takes up the subject, and the violins play passage work around it. A tutti brings forward another idea, which is developed, but the first theme returns in the strings (arpeggios in the solo instrument). At the end there is a reminiscence of the subject of the first movement which leads directly into the third movement.

III.

Andante Sostenuto, A flat major, 4-4 time. The theme (founded upon "I'm a doun for lack of Johnnie") is given, at once, to the violin, accompanied alternately by strings and wood-wind. The horn takes it up, and the solo instrument embroiders it with a triplet figure. The key changes to B major, and the violin gives out a new idea. The first subject then returns.

IV.

Finale. (*Allegro guerrio,* E flat major, 4-4 time.) The subject which is set forth, without introduction, by the solo violin and harp is

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a modified form of "Scots wha hae." There are alternate presentations of it by solo instrument and tutti, and the violin plays much passage-work around the orchestral development of the theme. A more tranquil section follows with a subject worked out by the solo instrument. There is development of "Scots wha hae" and the second theme alternately. The movement closes with a final reference to the first subject.

OVERTURE, "THE FLYING DUTCHMAN"

Richard Wagner
1813-1883

IN 1839 Wagner, accompanied by his wife and a big Newfoundland dog, set out on a boat for Paris from Pillau. It was a small merchant vessel which met with such a stormy passage that the ship was compelled to find safety in one of the Norwegian fjords.

Speaking of this journey Wagner said: "The passage through the Norwegian fjords made a wonderful impression on my fancy. The legend of the Flying Dutchman, as I heard it confirmed by the sailors, acquired a definite, peculiar color, which only my adventures at sea could have given it."

The legend of the Flying Dutchman was used as a basis of Wagner's opera of the same name, the story of the blasphemous captain who swore to round the cape in the tempest if it took him an eternity, who was cursed to wander over the deep and have respite once every seven years until redeemed by love of a woman.

Th opera was given its first production in Dresden January 2, 1843, under Wagner's own direction. In 1852 Wagner made some changes in the overture and again revised it in 1862. The overture opens with a graphic picture of the storm at sea. Through the turbulent figure in the strings there soon appears the motive of the curse laid on the Dutchman in the horns and bassoons. The storm subsides and in a beautiful andante the song of Senta in the second act, the motive of the woman's redeeming love, is heard. The storm again rises. Added to the material already used there is also a theme from the sailors' chorus. The coda, which presents the climax of the overture, is based on the theme from Senta's ballad.

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Special
Young People's
Christmas Concert

BY THE

San Francisco Symphony Orchestra

ALFRED HERTZ, CONDUCTOR

REDFERN MASON, *Music Critic of The Examiner,*
Will explain the music
and the instruments of the orchestra

Curran Theatre

December 30, 1919

3 o'clock p. m.

IN the hope of increasing the appreciation of the young people in symphony concerts, the Musical Association has secured Redfern Mason, music critic of the Examiner, to give a short analysis of each number and to explain the instruments of the orchestra.

In the furtherance of musical appreciation from the orchestral standpoint, the Association wishes to call the attention of parents and children to the **"Modern Orchestra Game"** which is published by the Universal School of Music and which can be purchased at any music house or department store. This game is unique in that it is educational. The cards not only give a cut of the various instruments, but describe their emotional qualities as well. It teaches the child the names of the instruments that compose the various parts of the orchestra in a way that is easy to grasp and impossible to forget.

The co-operation of the public in this way will in no small degree add to the success of the young people's concerts.

Programme

Special Young People's Concert

225th Concert

Curran Theatre

Tuesday Afternoon, December 30, 1919, at 3:00 o'clock

Soloist—KAJETAN ATTL

1. Overture to "The Merry Wives of Windsor".....NICOLAI

2. Allegretto, from Military Symphony.....HAYDN

3. Funeral March of a Marionette.....GOUNOD

4. "At the Fountain".....ZABEL
   (Harp Solo)—Mr. Attl

5. Menuet .....BOCCHERINI

6. (*a*) Berceuse .....JARNEFELT
   Violin obligato, Mr. Persinger
   (*b*) Prelude .....JARNEFELT

7. Intermezzo from Carmen.....BIZET

8. Kikimora .....LIADOW

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"All moods are mine. I am hilarious. I am frivolous, I am gay, I am serious, I am sad. I spin out the silver thread of happiness, the golden thread of comfort and solace. On wings of melody I bear the dreamer off to strange places and strange lands. To the wanderer, I sing of home. In the despondent I renew resolve. To the despairing I bring hope. In the child I engender pure tastes, refinement, and inspire noble thoughts and high ambitions.

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"In peace I had ever been at the service of man. In war was I to be found wanting? Was I to be thoughtlessly brushed aside in the tremendous rush to arms? Many there were who would have stilled my voice till peace should come again. But I was put to the test. I was not found wanting. I proved my worth. I found my niche, for I am full of cheer, of undying, unflickering resolve—of the spirit that knows not defeat.

"I am MUSIC."

—Extract from *Life*.

The San Francisco Symphony Orchestra

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Special Concert

226th Concert

In Compliment to the Officers and Men

—OF—

LETTERMAN GENERAL HOSPITAL

PRESIDIO, SAN FRANCISCO

Wednesday Afternoon, December 31, 1919, 2:30 o'clock

Programme

1. Overture, "Fra Diavolo" ..... AUBER

2. Piedmontese Dances ..... SINIGAGLIA

3. "Carmen Suite" ..... BIZET

4. (*a*) "Old Folks at Home" (American Folk Song) ..... BUSCH
   (*b*) Minuet ..... BOCCHERINI

5. (*a*) Humoresque ..... DVORAK
   (*b*) Meditation from "Thais" ..... MASSENET
   Violin Obligato, Mr. Persinger

6. España ..... CHABRIER

National Anthem

This concert was arranged through the kind co-operation of Mrs. Rindge and Mr. Newhouse of the Red Cross. Programs by courtesy of Zellerbach Paper Co. and Town Talk Press.

(Over)

The Great Force

"I am the soul of the joy of life—the companion of its sorrows.

"All moods are mine. I am hilarious. I am frivolous, I am gay, I am serious, I am sad. I spin out the silver thread of happiness, the golden thread of comfort and solace. On wings of melody I bear the dreamer off to strange places and strange lands. To the wanderer, I sing of home. In the despondent I renew resolve. To the despairing I bring hope. In the child I engender pure tastes, refinement, and inspire noble thoughts and high ambitions.

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"Day and night found me on duty with the saviors of civilization—in the camps, on the ships, in strange foreign villages, in dugouts, in trenches right up to hell's partition—everywhere where death and danger were commonplace, soothing tensed nerves straining at the leash, singing of victory amid the battle's roar—restoring the balance of upset minds—chanting the dirge of deviltry.

"In war, as in peace, food, clothing and shelter come first in sustaining morale and rendering comfort. I come next.

"I helped to win the war.

"I am MUSIC."

—Extract from *Life*.

(Over)

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Maintained by
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1919 1920

Alfred Hertz
Conductor

Programme

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ALFRED HERTZ, Conducting

CURRAN THEATER

Sunday Afternoon, January 11, 2:45 o'clock

Soloist—LOUIS PERSINGER

PROGRAMME

1. Symphony Pathetique No. 6.....TSCHAIKOWSKY
   Adagio—Allegro—Andante—Allegro Vivo
   Allegro con grazia
   Allegro molto vivace
   Adagio lamentoso

INTERMISSION

2. Peer Gynt Suite No. 2.....GRIEG
   Abduction of the Bride
   Arabian Dance
   Peer Gynt's Home-coming
   Solvejg's Song
   Dance of the Daughter of the Mountain King

3. Concerto for Violin and Orchestra, E Minor. MENDELSSOHN
   Allegro molto appassionato
   Andante—Allegro molto vivace
   Finale—Allegro molto vivace

4. Valse de Concert No. 1, Opus 47.....GLAZOUNOW

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Seventh Pair of Symphony Concerts

227th and 228th Concerts

Season 1919-1920

CURRAN THEATER

Friday Afternoon, January 2, 1920, at 3:00 o'clock

Sunday Afternoon, January 4, 1920, at 2:45 o'clock

PROGRAMME

1. DVORAK.....Symphony No. 5, E Minor
("From the New World")

Adagio; Allegro molto
Largo
Scherzo: Molto vivace
Finale: Allegro con fuoco

INTERMISSION

2. DEBUSSY.....Prelude, "The Afternoon of a Faun"

3. TSCHAIKOWSKY.....Romeo and Juliet"

National Anthem

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SYMPHONY NO. 5, E MINOR
("From the New World")

Antonin Dvorak
1841-1904

DVORAK'S Fifth Symphony is one of peculiar interest, not only because of its intrinsic beauties and excellencies, but also because it is in a sense a tribute to America, where he resided for a short time and gave musical instruction, through the utilizing of negro melodies for his thematic material.

Dvorak developed his ability as a composer and earned his reputation by hard and persevering work in the face of many obstacles. His father combined the business of tavern-keeper and butcher, and young Dvorak was his assistant in both occupations, amid the environments of which it may be assumed he had little opportunity to pursue the study of music. An uncle first recognized his artistic ability and secured his admission to an organ school, where for the first time he heard the music of Mozart, Beethoven and other masters. He also learned violin, and from 1860 to 1871 earned a precarious livlihood by playing in strolling bands and theatre orchestras; but during all this time he persisted in composition, though piece after piece was rejected. At last his symphony in F was laid before the Minister of Instruction in Vienna,

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CURRAN THEATER

Friday Afternoon, January 16, 1920, at 3:00 o'clock

Sunday Afternoon, January 18, 1920, at 2:45 o'clock

PROGRAMME

1. Prelude, "Lohengrin".....WAGNER

2. Hungarian Fantasie for Piano and Orchestra.....LISZT
   Miss Nash

INTERMISSION

3. Fantastic Symphony (First time in S. F.).....BERLIOZ
   Episode from the Life of an Artist

   I. Reveries—Passions
   II. A ball
   III. Scene in the fields
   IV. The march to the scaffold
   V. Walpurgis-Night's dream

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and upon the recommendation of Herbeck, a member of the committee which reported upon artists' stipends, a grant equivalent to two hundred dollars was awarded him. When Brahms replaced Herbeck on the committee, he fully recognized Dvorak's ability, and not only encouraged him, but also brought him before the world by securing him a publisher and commending him to Joachim, who still further advanced his interests by securing performances of his works in Germany and England.

Dvorak wrote several symphonies, but the only one generally played prior to his symphony "From the New World," was the No. 3 in D major. He wrote numerous operas, oratorios, cantatas and other choral and orchestral works, as well as much chamber-music and solos for violin and piano. He was a strong believer in nationalism in music, and provoked much controversy by advising American composers to found their schools on the harmonic and melodic elements of plantation-music. In writing the Fifth Symphony, he endeavored to utilize American folk-tunes, as is indicated by the title which he gave to the work. Whether he did or not has provoked much learned discussion. Some critics can trace almost all the themes to the Southern negro, others are sure that Indian motives abound, while still others can see only Bohemian melodies. After all is said, Dvorak's Fifth Symphony remains a fact

Tina Lerner

— in —

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FRANCES NASH

PIANIST

Soloist With

San Francisco Symphony Orchestra

ALFRED HERTZ, Conducting

CURRAN THEATER

Friday Afternoon, January 16, at 3:00 o'clock

Sunday Afternoon, January 18, at 2:45 o'clock

CONCERNING FRANCES NASH:

¶ Miss Frances Nash has made a real place for herself in the hearts of the music-loving public. She sounds depths of emotion and her work is possessed of brilliance and power which have found unfailing response in her audiences. She is one of the most ideal pianists of the day, is this native-born artist.

¶ Miss Nash has the outward charms of youth, grace, beauty and earnestness, but these qualities would not have won her note in the hardened music-centers of Europe and the United States, were it not that she knows how to sing upon an instrument that, under the ministrations of most virtuosi, sings but seldom.

¶ Miss Nash's appearances with noted symphony orchestras on both sides of the Atlantic have been as successful as her work in recital. Among the organizations with which she has played in this country are to be mentioned, the Boston Symphony Orchestra, the New York Philharmonic Orchestra, Chicago Symphony Orchestra, the Minneapolis Symphony Orchestra, the Detroit Symphony Orchestra, the St. Louis Symphony Orchestra, the Kansas City Symphony Orchestra and the Milwaukee Symphony Orchestra.

¶ Of her appearance with the Chicago Symphony Orchestra, the noted critic, Maurice Rosenfeld, of the Chicago "Daily News" said: "She is technically well equipped, her stage presence is charming and youthful, and she plays not only with musical intuition, but also with rare intelligence. Her part of the performance was flawless. She had a great success, and was recalled a number of times."

¶ At her forthcoming appearances with the San Francisco Symphony, Miss Nash will play Liszt's Hungarian Fantasie, with orchestra, a work that displays her art eloquently.

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that requires no explanation or program, and which may be heard just as well or better as absolute music. It follows the classic model closely, and requires, besides the instruments of Beethoven's Orchestra, only the English horn, tuba and cymbals.

I.

Adagio, E minor. The thematic material of the introduction is meager and consists principally of a trial of rythms. A theme in the strings is answered in the wood-wind. The horns suggest the main motive of the Allegro (the main part of the movement). Allegro molto. The main theme is given by the horns, with a subsidiary theme, played by the wood-wind attached. These are developed in regular form until the second theme is reached. There is the usual repetition, free fantasia and coda.

II.

Largo, 4-4. After six measures of preluding in the strings, the English horn gives out (D-flat major) a melody of twelve measures. After some development the oboe gives an answering melody in the

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related key of C-sharp minor. This mood is continued in the form of a romance, in which the horns, clarinet and oboe play a conspicuous part. A strange figure in the oboe suggests to one imaginative commentator the chirping of the birds at sunrise. The English horn melody returns, and the movement ends pianissimo in the basses.

III.

Scherzo, Molto vivace, 3-4. The wood-wind predominates in this movement, the principal theme being at the outset by flutes and oboes. The second theme, also in the wood-wind, is a duet in a more tranquil mood. The first part, in E minor and E major, is followed by the trio in C major.

IV.

Finale, Allegro con fuoco, E minor. Horns and trumpets, fortissimo, usher in the main theme, punctuated by chords from the rest of the orchestra. After considerable development in gay, noisy mood, the second theme is given by the clarinet. In the latter working out many of the themes of the first two movements are introduced, and a brilliant coda brings the movement to a close.

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PRELUDE, "THE AFTERNOON OF A FAUN"

Claude Achille Debussy
1862-1919

DEBUSSY is one of the most interesting and original of modern composers. He was born at St. Germain-en-Laye, near Paris and studied at the Paris Conservatoire. He was awarded the Prix de Rome in 1884 for his cantate, "The Prodigal Son". His most famous orchestral work is the prelude "L'Apres midi d'un Faun" ("The Afternoon of a Faun"). It was composed in 1892 and first played at a concert of the Societe Nationale in Paris, December 23, 1894. It is based on an eclogue of Stephen Mallarme, and is dedicated to Raymond Bonheur.

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, and strings. The chief theme is announced by the flute, tres modere, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering

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and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

Debussy has named his setting for this eclogue a "prelude symphonique". It is therefore hardly to be considered as program music, except in the sense of suggesting some of the main features of the poem. The ascending and descending introductory bars given out by an unaccompanied flute convey an idea of pastoral charm, while the whole scoring of the composition is of cobweb delicacy.

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OVERTURE FANTASY, "ROMEO AND JULIET"

Peter Iljitsch Tschaikowsky
1840-1893

"ROMEO and Juliet"—"overture-fantasy after Shakespeare"—is an early work. It was composed in the year 1869. Tschaikowsky owes the plan for his work to a suggestion from M. Mily Balakireff, famous at that time as the head of the younger Russian school.

The work is scored for piccolo, two flutes, two oboes, two clarinets, English horn, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, strings.

The overture begins Andante non tanto, quasi moderato, F-sharp minor, 4-4. Clarinets and bassoons sound the solemn harmonies which, according to Kashkin, characterize Friar Laurence; and yet Hermann Teibler finds this introduction symbolical of "the burden of fate". A short theme creeps among the strings. There is an organ-point on D-flat, with modulation to F minor (flutes, horns, harp, lower strings). The Friar Laurence theme is repeated (flutes, oboes, clarinets, English horn), with pizzicato bass. The ascending cry of the flutes is heard in E minor instead of F minor as before.

Allegro giusto, B minor, 4-4. The two households "from ancient grudge break to a new mutiny". Wood-wind, horns, and strings picture the hatred and fury that find vent in street broils. There is a brilliant passage for strings, which is followed by a repetition of the strife music.

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Then comes the first love theme, in D-flat major (muted violas and English horn, horns in syncopated accompaniment, with strings *pizzicato*). In the "Duo from 'Romeo and Juliet'," found among Tschaikowsky's sketches and orchestrated by S. Taneieff, this theme is the climax, the melodic phrase which Romeo sings to "Oh, tarry, night of ecstacy, O night of love, stretch thy dark veil over us". Divided and muted violins, with violas *pizzicato* play most delicate and mysterious chords (D-flat major), which, in the duet above mentioned, serve as accompaniment to the amorous dialogue of Romeo and Juliet in the chamber scene. Flutes and oboe stake up the first love theme.

There is a return to tumult and strife. The theme of dissension is developed at length, and the horns intone the Friar Laurence motive. The strife theme at last dominates in fortissimo until there is a return to the mysterious music of the chamber scene (oboes and clarinets, with murmurings of violins, and horns). The song grows more and more passionate until Romeo's love theme breaks out, this time in D major, and is combined with the strife theme and the motive of Friar Laurence in development. A tremendous burst of orchestral fury, and there is a descent to the depths, until cellos, basses, bassoons, alone are heard; they die on low F-sharp with roll of kettledrums. Then silence.

Moderato assai, B minor, 4-4. Drum-beats, double-basses, *pizzicato*, and Romeo's song arises in lamentation. Soft chords (wood-wind and horns) bring the end.

SUGGESTIONS FOR REQUEST PROGRAMME

To meet the popular demand, Mr. Hertz intends to select two programmes during the second half of the season from requests received from concert patrons. These two request programmes will constitute a pair of Symphony Concerts and a Popular Concert.

Composition	Composer
.....	.....
.....	.....
.....	.....
.....	.....
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Sunday Afternoon, January 18, 1920, at 2:45 o'clock

PROGRAMME

1. Prelude, "Lohengrin" ..... WAGNER

2. Hungarian Fantasie for Piano and Orchestra ..... LISZT
   Miss Nash

INTERMISSION

3. Fantastic Symphony ..... BERLIOZ
   Episode from the Life of an Artist
   - I. Reveries—Passions
   - II. A ball
   - III. Scene in the fields
   - IV. The march to the scaffold
   - V. Walpurgis-Night's dream

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CURRAN THEATER

Sunday Afternoon, January 11, 2:45 o'clock

Soloist—HORACE BRITT

PROGRAMME

1. TSCHAIKOWSKY.....Symphony Pathetique No. 6

Adagio—Allegro—Andante—Allegro vivo
Allegro con grazia
Allegro molto vivace
Adagio lamentoso

INTERMISSION

2. GRIEG.....Peer Gynt Suite No. 2

Abduction of the Bride
Arabian Dance
Peer Gynt's Home-coming
Solvejg's Song
(First time in San Francisco)

3. SAINT-SAENS..Concerto for Violoncello and Orchestra A Minor

Allegro non troppo
Allegretto non troppo
Comme prima, un peu moins vite
(Played without pause)

4. GLAZOUNOW.....Valse de Concert No. 1, Opus 47

National Anthem

Note—Owing to the illness of Mr. Persinger, Mr. Britt will be the soloist.

ANNOUNCEMENT

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PIANIST

Soloist With

San Francisco Symphony Orchestra

ALFRED HERTZ, Conducting

CURRAN THEATER

Friday Afternoon, January 16, at 3:00 o'clock

Sunday Afternoon, January 18, at 2:45 o'clock

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¶ Miss Frances Nash has made a real place for herself in the hearts of the music-loving public. She sounds depths of emotion and her work is possessed of brilliance and power which have found unfailing response in her audiences. She is one of the most ideal pianists of the day, is this native-born artist.

¶ Miss Nash has the outward charms of youth, grace, beauty and earnestness, but these qualities would not have won her note in the hardened music-centers of Europe and the United States, were it not that she knows how to sing upon an instrument that, under the ministrations of most virtuosi, sings but seldom.

¶ Miss Nash's appearances with noted symphony orchestras on both sides of the Atlantic have been as successful as her work in recital. Among the organizations with which she has played in this country are to be mentioned, the Boston Symphony Orchestra, the New York Philharmonic Orchestra, Chicago Symphony Orchestra, the Minneapolis Symphony Orchestra, the Detroit Symphony Orchestra, the St. Louis Symphony Orchestra, the Kansas City Symphony Orchestra and the Milwaukee Symphony Orchestra.

¶ Of her appearance with the Chicago Symphony Orchestra, the noted critic, Maurice Rosenfeld, of the Chicago "Daily News" said: "She is technically well equipped, her stage presence is charming and youthful, and she plays not only with musical intuition, but also with rare intelligence. Her part of the performance was flawless. She had a great success, and was recalled a number of times."

¶ At her forthcoming appearances with the San Francisco Symphony, Miss Nash will play Liszt's Hungarian Fantasie, with orchestra, a work that displays her art eloquently.

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:: PROGRAMME NOTES ::

SYMPHONY NO. 6 ("PATHETIQUE") B Minor, Opus 74

Peter Iljitsch Tschaikowsky
1840-1893

ALTHOUGH some of his compatriots deny that he is typically Russian, to us of the western world Tschaikowsky is emphatically "Russia incarnate," his wonderful music expressing all the woe and despair, the substratum of barbarism and the upper layer of refinement and culture, and other characteristics of Russia at that time. And surely in no other work of his have we such a complete picture of the composer's mind and message as in this terribly beautiful symphony. It is a human and national document of exceptional fidelity and vividness; a profoundly moving picture of the mental agonies of a singularly unhappy life.

It is, perhaps, not too fanciful to say that this symphony expresses the dark despair and heartrending social sufferings of a people pictured here in music more effectively than they are pictured in the words by Tolstoi or Gorky, the same tinge of gloom that we see in the works of Russian novelists and poets gives to Tschaikowsky's musical utterances such a poignant, personal, heart-rending note, for which surely his Russian heredity and environment are responsible. For that reason the "Pathetic" Symphony has aroused and maintained a popular interest

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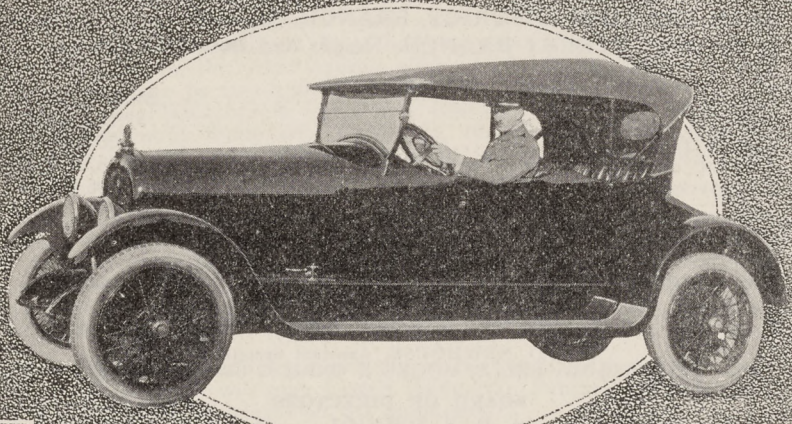

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PROGRAMME

1. March Militaire ..... SCHUBERT

2. Petite Suite ..... DEBUSSY
   - In a Boat
   - Procession
   - Menuet
   - Ballet

   (First time in San Francisco)

3. Invitation to the Dance ..... WEBER

INTERMISSION

4. "Aladdin"—A Chinese Suite ..... KELLEY
   - I. At the Wedding of Aladdin and the Princess
   - II. In the Pear Garden—Serenade
   - III. The Flight of the Genius with the Palace
   - IV. The Return—Feast of Lanterns

5. (*a*) Old Folks at Home (American Folk Song) .... BUSCH
   (*b*) Perpetuum Mobile, Op. 257 ..... STRAUSS
   (*c*) Serenade ..... MOSKOWSKI

6. Capriccio Espagnol ..... RIMSKY-KORSAKOW

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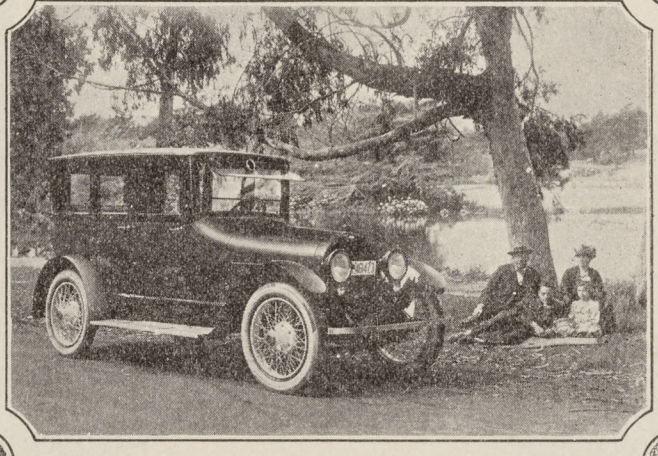

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almost unparalleled in the annals of musical history, and it remains the most profoundly stirring of his works.

The tragic circumstances associated with its first performance also tended to increase interest in the work. On October 16th, 1893, the composer conducted the work for the first time in St. Petersburg; three weeks later he was dead. On the evening of November 1st Tschaikowsky went with some friends to a restaurant where, against their advice, he drank a glass of water. There were then in St. Petersburg the first signs of an epidemic of cholera, caused by impure water, and the next day it was found that Tschaikowsky was suffering from the dread disease, from which he died a few days later.

I.

The symphony starts with a short *Adagio* introduction, the melody being in the lowest notes of the bassoon with a dark accompaniment in the violas and basses. At the nineteenth bar the *Allegro* begins with a theme formed from the introduction and played at first by violas and cellos. The flutes and clarinets answer this with a similar phrase and a counter-subject is introduced which leads up to a powerful climax. After some sinister harmonies in the trombones the beautiful, consolatory second subject is heard, *andante,* in violins and cellos. Like the

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principal theme, this second subject has two counter-subjects of which the first is a kind of dialogue between flute and bassoon and the second a poignant descending scale which in one instance, when played by the trumpet, *fortissimo*, becomes menacing. After many fluctuating emotions and violent dramatic struggles the consolatory theme is again heard, the stress of the movement dies down and a beautiful coda, in which the theme is accompanied by descending *pizzicato* scales, ends the movement in an ominous calm.

II.

In the greatest possible contrast to the first movement, which is pervaded by an almost unrelieved gloom, stands the second movement, a peculiar blending of grace and melancholy. It is written in the unusual time signature of 5-4, and begins with a graceful dance subject in the cellos. Ultimately an interlude, or trio, follows, in which an extraordinary effect is gained by the incessant reiterations of the low D by the basses and tympani. Over this "organ-point" flute, violin and cello sing a sweetly, complaining tune. The first part is repeated and the movement, despite its evident determination at the outset to be cheerful, ends in a rather melancholy spirit.

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III.

The third movement strikes a note of vigorous joy of life. "It is a piece of grand barbaric animalism," writes Neuman, "reminding us of a Tartar horde, galloping madly along the steppes, the sun glinting on its arms and full of the primitive joy of life". Although placed as the third movement in the work, it is really more in the style of the sweeping finale of a conventional symphony—a symphonic march in which Tschaikowsky gives full sway to his extraordinary skill in thematic development and instrumentation. It opens with a lace-work of triplet figures tossed from strings to woodwinds, through which is heard a faint and broken suggestion of the great march theme. At length the march emerges clearly and in its full form, which through continuous development, rises to a lofty pinnacle of exultation.

IV.

The last movement, which might be considered the usual slo priced. ment of a symphony misplaced, evokes again the tragedy-laden atmosphere of the opening. By the masterly manner of their presentation and the insistence with which they force themselves upon our notice, the composer has made this movement one of the most hugely impressive in musical literature. These sadly descending scales, so characteristic of

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Tschaikowsky, assume an air of profound exhaustion against which vainly pulsate the passionate syncopated triplets of the accompaniment. An ominous clang of the gong leads to a despairing passage in the brass that seems like a descent into the grave itself. Now the theme which at times breathed a spirit of consolation, is heard in a minor key, entirely bereft of its former element, and speaking only of gloom and defeat. It descends lower and lower, and the end is like a world "from which the last flickering breath of life has vanished".

PEER GYNT SUITE NO. 2

Edward Grieg
1843-1907

THE second Peer Gynt suite is more dramatic and 'programmistic' than the first. It begins with the narration of the hero's abduction of the beautiful Ingrid from her wedding feast. The music shows us first the terror and anger of the wedding guests as they notice that Ingrid has disappeared. They call after her, but only the hollow tones of the horns, suggesting the unsympathetic response of Nature, reply. With an *andante doloroso* we come into the presence of the stolen

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Russian Symphony Orchestra
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bride, who sings her lament. This song has an unusually pathetic and individual ring. The second movement is an "Arabian Dance," again in the tent of the Bedouin chieftain. This time it is a bevy of beautiful young girls who dance for Peer and attempt to win him with their coquetry. The first theme has a marked exotic color. The gentle sounds become more and more disturbing. With the middle section, which is played entirely by the string band, a lovely girl steps forth from the circle and lures the hero with her gentleness and humor. The third movement is entitled "Peer Gynt's Home-coming," but the understanding of it depends upon a knowledge of the play. Peer Gynt, after his wanderings, is shipwrecked on his native shore, and is received with no graciousness by the fellowtownsmen. The movement opens with the storm at sea, the theme of which recalls the parallel theme in the overture to Wagner's "Flying Dutchman". The rolling and pitching of the ocean is represented by a theme in the bass instruments. A noisy chromatic figure, which rages throughout the orchestra from the piccolo to the double basses, recalls the howling and growling of the storm. A few short chords, *fff*, represent the breaking and sinking of the ship. The sound of the storm becomes weaker, and the ensuing calm and lonliness of the shipwrecked wanderer are set forth by the brass instruments. The movement as a whole is an admirable bit of impressionistic realism. The final movement of the suite is an orchestral setting of the song of

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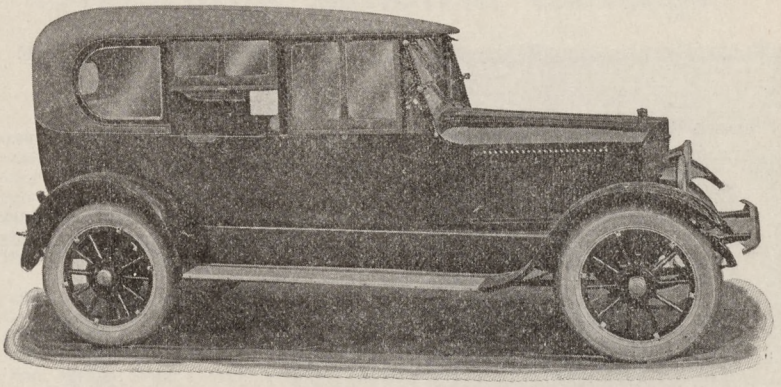

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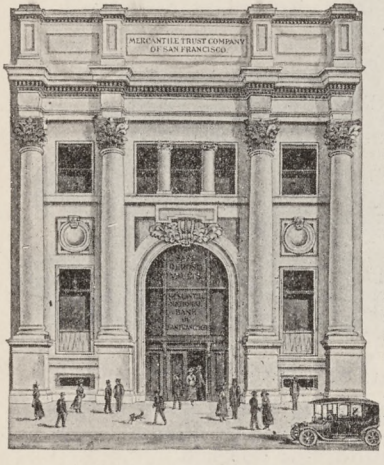

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Solvejg, the Norse maiden to whom Peer, after his wanderings, returns. The melody has gained wide popularity as a solo song. The theme alternates with a lovely caressing episode in A major. The whole movement, however, has a serious quality, which may be taken as foreshadowing the tragic character of the play's ending.

CONCERTO FOR VIOLONCELLO AND ORCHESTRA, A Minor, Opus 33

Camille Saint-Saens
1835

SAINT-SAENS composed this, the first of his two concertos for violoncello, in 1872. The first performance took place at one of the Conservatoire concerts, January 19, 1873, the soloist on this occasion being Auguste Tolbecque, the first violoncellist of the orchestra, to whom Saint-Saens dedicated his work.

The concerto is scored, as to its orchestral portion, for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-

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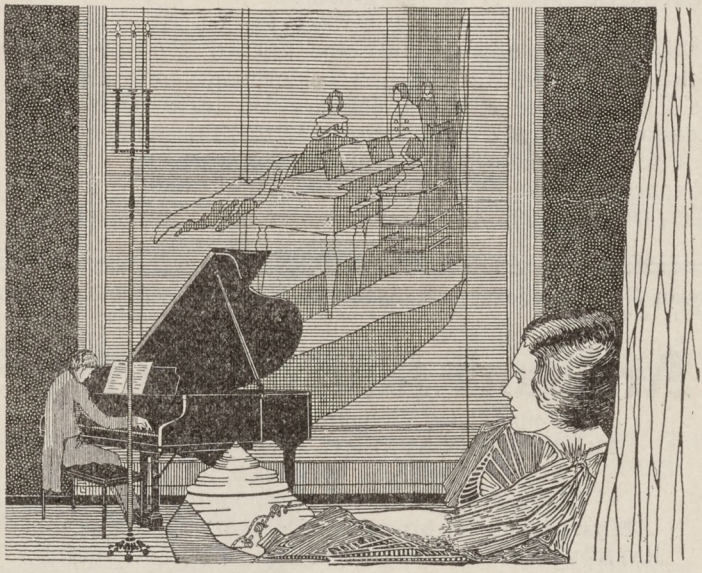

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drums and strings. The form of the work is not that of the orthodox concerto; for there are not three or four distinct movements, as in the concertos for violin or for piano by Beethoven, Mozart, Schumann, Brahms, etc., but the composition is made up of one continuous movement with a principal theme running throughout all sections. Several subjects are, however, used.

The concerto begins (*Allegro non troppo,* A minor, 2-2 time) with the principal theme stated at once by the solo violoncello over a sixteen-note accompaniment in the second violins and violas. This subject is, so to say, the kernal of the work. Twenty-four measures later the theme is taken up by the flute and clarinet, and afterward by the strings. After further elaboration, the second subject appears tranquilly in F major in the violoncello part, the strings sustaining the harmony, *pianissimo.* Further suggestions of the first theme lead to a section (*animato*) for the solo instrument in double notes, this being succeeded by a vigorous passage (*Allegro molto*) for the orchestra. The violoncello now proceeds to the development of the first subject, its triplet figure being also worked out by sundry orchestral instruments. The second theme

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returns (solo violoncello), and, through a passage for the solo instrument, leads into a new division (*Allegretto con moto,* B-flat major, 3-4 time). In this a subject of dance-like character is set forth by the muted strings, *pianissimo.* The solo violoncello enters with a counter-subject against the dance theme. There is a cadenza ending in a trill for the violoncello, and over this the woodwind play the dance subject. The strings remove their mutes, and the principal subject reappears in the woodwind, the strings, and later in the solo instrument. A short phrase for the violoncello leads to a new section (*Un peu moins vite*). In this the solo instrument announces the subject. A *forte* passage for orchestra follows, and this alternates with sixteenth-note runs for the violoncello. The latter now brings forward a melodious idea in F major (syncopated accompaniment in second violins and violas), which, in its turn, is succeeded by brilliant passage-work for the solo instrument. The principal subject returns in the violins; the time becomes quicker (*Molto allegro*), and a *fortissimo* section, heard in an earlier portion of the concerto, is brought forward vigorously by the full orchestra. The violoncello presents a new, and a final, theme in A major. With this the work comes to its conclusion.

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VALSE DE CONCERT NO. 1
Opus 47

Alexandre Glazounow
1865

GLAZOUNOW composed this Valse at Peterhof near St. Petersburg in 1893, the work, together with an arrangement for piano duet, made by himself, having been brought to publication the following year. The score is dedicated to the composer's mother, Helene Glazounow. The piece opens with an introduction (*Allegro,* D major, 3-4 time) 16 measures long, following which the theme of the dance (*Tempo di Valse*) is announced in the violas and clarinets, afterwards to be taken up by the higher strings. A second section is brought forward in the clarinet in B-flat major, another (*Poco meno mosso,* G minor) in the same instruments with a *pizzicato* accompaniment in the strings. The first theme then returns in the first violins and woodwind followed by other material of a playful character, which leads into a brilliant and effective coda.

The work is scored as follows: three flutes (piccolo), one oboe, one English horn, three clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, glockenspiel, bass drum, cymbals, side drum, triangle, harp and strings.

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1. March Militaire ..... SCHUBERT

2. Petite Suite ..... DEBUSSY
   - In a Boat
   - Procession
   - Menuet
   - Ballet

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3. Invitation to the Dance ..... WEBER

INTERMISSION

4. "Aladdin"—A Chinese Suite ..... KELLEY
   - I. At the Wedding of Aladdin and the Princess
   - II. In the Pear Garden—Serenade
   - III. The Flight of the Genius with the Palace
   - IV. The Return—Feast of Lanterns

5. (*a*) Old Folks at Home (American Folk Song) .... BUSCH
   (*b*) Perpetuum Mobile, Op. 257 ..... STRAUSS
   (*c*) Serenade ..... MOSKOWSKI

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Friday Afternoon, January 16, 1920, at 3:00 o'clock

Sunday Afternoon, January 18, 1920, at 2:45 o'clock

PROGRAMME

National Anthem

1. WAGNER ..... Prelude, "Lohengrin"

2. LISZT ... Hungarian Fantasie for Piano and Orchestra
MISS NASH

INTERMISSION

3. BERLIOZ ..... Fantastic Symphony
Episode from the Life of an Artist
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Soloist—KAJETAN ATTL

PROGRAMME

1. Symphony No. 10, C Major.....SCHUBERT
   Andante—Allegro ma non troppo
   Andante con moto
   Scherzo
   Finale

INTERMISSION

2. Introduction and Allegro.....RAVEL
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Richard Wagner
1813-1883

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"Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer, and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams, and shaking the soul with emotion. The beholder sinks on

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his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessing of the Grail."

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Liszt wrote fifteen of these Hungarian Rhapsodies (all originally written for piano). They are called "Hungarian" only by courtesy and a sort of national adoption; as they are made up, not of Hungarian, but of Gypsy melodies. When these nomadic tribes first descended upon Europe—from just where no one knows, though it is supposed they came from India—they were more hospitably received and protected in Hungary than elsewhere. It was supposed at the time that they came from Egypt, and our word "Gypsy" is really a corruption of "Egyptian." Liszt, in his work on "The Bohemians and Their Music in Hungary," says: * * * * We have called these rhapsodies 'Hungarian' because it would not be just to separate in the future what has been united in the past. The Tungarians have adopted the gypsies as their national musicians. They have identified themselves with their proud and warlike enthusiasms, as with their poignant griefs, which they know so well how to depict. * * * * Hungary, then, can with good right claim as its own this art nourished by its cornfields and its vineyards, developed by its sun and its shade, encouraged by its admiration, embellished and ennobled, thanks to its favor and protection."

They are called "rhapsodies" because of their resemblance, in form, character and content, to those detached, fragmentary poems sung or recited by the wandering bards, troubadours and rhapsodists of the olden

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time—poems embodying the collective sentiments, the heroic deeds, the touching or stirring experiences of a people, which were later collected and welded together, with more or less coherency, by some master mind, to form the national epic of that people. Regarded from a purely musical standpoint, the rhapsodies have occasionel much controversy and considerable adverse criticism on the part of certain musicians who pride themselves on their loyalty to conservative traditions. They have been decried as trivial, superficial and sensational; as lacking in depth and dignity, in symmetry of form and nobility of sentiment. These critics seem to forget that the object of all art is primarily, not instruction or elevation, or even abstract beauty, but expression. Its mission is to portray, not exclusively the highest and grandest emotions of humanity; but every experience, every shade of feeling, every psychological possibility of the race, with equally sympathetic fidelity. These rhapsodies do not purport to embody the loftiest or profoundest sentiment which Liszt was personally capable of feeling or portraying, but the life, scenes and moods of the gypsy camp, presented in the primitive, but spontaneous and vividly graphic tone imagery of the gypsies themselves.

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Hector Berlioz
1803-1869

THE following is the "program" which Berlioz furnished for the Fantastic Symphony "Episode from the Life of an Artist."

"A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere."

Part I. *Reveries—Passions*

"He first recalls that uneasiness of soul, that *vague of* the passions, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations."

The first part of the symphony begins with a slow introduction (in C minor, *Largo* and 4-4 time) leading to the main section of the move-

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ment—in C major, *Allegro agitato e appassionato assai* and 4-4 time; of which latter the principal theme is the "fixed idea" already quoted, given out by the first violins and flutes in unison. This now spins out to considerable length and is presently succeeded by a theme which may be said to stand as the second theme proper. A brief development of the latter leads to a repetition of the first part of the movement; thence to the free-fantasia, throughout which the "fixed idea" remains promment. A long-spun climax then leads to the closing section of the movement, which begins with a *fortissimo* re-statement of the "fixed idea," richly embellished. From this the composer passes at once to the coda, which concludes *pianissimo e religiosamente* with some long-sustained harmonies.

Part II. *A Ball*

"He sees his beloved at a ball, in the midst of the tumult of a brilliant fete."

The second movement—in A major, *Allegro non troppo* and 3-8 time—may be described briefly as a waltz, which serves as a substitute for the conventional Scherzo. A short introduction leads (through a gradual *crescendo*) to the main section of the movement, which begins with a theme in the first violins. By way of contrast to the foregoing the composer presently re-introduces the "fixed idea," transformed to the rhythm of the waltz and embellished shortly with fragments from the opening theme. Further developments of these materials (with much variety of instrumentation) consume the remainder of the movement, which comes to an end with a brilliant coda. This movement

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is cited as one of the very few examples of modern symphonic writing in which no use is made of the bassoons.

Part III. *Scene in the Fields*

"One summer evening in the country he hears two shepherds playing a *Ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene round him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . . the sound of distant thunder . . . . solitude . . . . silence . . . . "

Part IV. *The March to the Scaffold*

"He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outbursts. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke."

The movement—in G minor, *Allegretto non troppo* and 4-4 time—opens with a weird introduction, which moves gradually towards the announcement of the principal theme by the basses and violoncellos in octaves, a dramatic development of which leads presently to the entrance of the grandiose second theme in the wind instruments. The movement proceeds to a climax from which the "fixed idea" emerges in the solo clarinet *pianissimo*—only to be overwhelmed by a furious outburst of the full orchestra.

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Part V.. *Walpurgis-Night's Dream*

"He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter, shrieks to which other shrieks seem to reply. The *beloved melody* again reappears: but it has lost its noble and timid character: it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath . . . . Howlings of joy at her arrival . . . . she takes part in the diabolic orgy . . . . Funeral knells, burlesque parody on the *Dies irae*. Witches' dance."

The fifth and last movement is preceded by a wild introduction in which the "fixed idea" reappears transformed into an "ignoble, trivial, and grotesque dance-tune." When this introduction has worked itself up to the point of frenzy a passage for the basses and bassoons leads over into the main section of the movement, beginning in C minor—*Allegro* and 6-8 time. Amid the tolling of bells the ancient melody of the "Dies irae" is intoned solemnly by the bassoons and bass-tubas, to be parodied forthwith in impious fashion by other instruments. This leads in turn to the Witches' Dance, which takes the form of a fantastic fugue. In the midst of the orgy the sacred melody of the "Dies irea" returns in the heavier wind instruments, while the strings and flutes keep up the development of the dance theme—the whole passing thence into the furious coda which brings the symphony to an end in a diabolic uproar.

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January 17, 1920, at 8:15 p. m.

Assisting Artists

Alice Gentle	Mezzo-Soprano
Edwin H. Lemare	Organ
Artur Argiewicz	Violin
Horace Britt	'Cello
Kajetan Attl	Harp

PROGRAMME

National Anthem

1. Overture, "William Tell" ..... ROSSINI

2. Unfinished Symphony ..... SCHUBERT
   Allegro moderato Andante con moto

3. Ave Maria ..... BACH-GOUNOD
   Violin Solo—Mr. Argiewicz Harp Solo—Mr. Attl
   Organ—Mr. Lemare

4. Aria, "O Don Fatale," from *Don Carlos* ..... VERDI
   Miss Gentle

5. Overture, "Rienzi" ..... WAGNER

INTERMISSION

6. Hungarian Rhapsody No. 2 ..... LISZT

7. "Habanera," from *Carmen* ..... BIZET
   Miss Gentle

8. Carmen Suite ..... BIZET

9. (*a*) Old Folks at Home ..... BUSCH
   (American Folk Song)
   (*b*) The Swan—('Cello Solo) ..... SAINT-SAENS
   Mr. Britt
   (*c*) Love's Joy ..... KREISLER

10. Overture, "Tannhauser" ..... WAGNER

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FOR NEXT

POPULAR CONCERT

— BY —

San Francisco Symphony Orchestra

ALFRED HERTZ, Conducting

CURRAN THEATER

Sunday Afternoon, January 25, 1920, at 2:45 o'clock

PROGRAMME

1. March Militaire ..... SCHUBERT

2. Petite Suite ..... DEBUSSY
   - In a Boat
   - Procession
   - Menuet
   - Ballet

   (First time in San Francisco)

3. Invitation to the Dance ..... WEBER

INTERMISSION

4. "Aladdin"—A Chinese Suite ..... STILLMAN-KELLEY
   - I. At the Wedding of Aladdin and the Princess
   - II. In the Pear Garden—Serenade
   - III. The Flight of the Genius with the Palace
   - IV. The Return—Feast of Lanterns

5. (*a*) Old Folks at Home (American Folk Song) .... BUSCH
   (*b*) Perpetuum Mobile, Op. 257 ..... JOHANN STRAUSS
   (*c*) Serenade ..... MOSKOWSKI

6. Capriccio Espagnol ..... RIMSKY-KORSAKOW

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Peninsula Musical Association

EIGHTH SEASON :-: SECOND CONCERT

San Francisco Symphony Orchestra

ALFRED HERTZ, Conductor

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LOUIS PERSINGER - - Violin
ARTUR ARGIEWICZ - - Violin
KAJETAN ATTL - - Harp

Stanford Assembly Hall

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Thursday Evening

January 22, 1920

SYMPHONY NO. 6 IN B MINOR, "PATHETIQUE"

Peter Iljitsch Tschaikowsky
1840-1893

IT is, perhaps, not to fanciful to say that this symphony expresses the dark despair and heartrending social sufferings of a people pictured here in music more effectively than they are pictured in the works by Tolstoi or Gorky, the same tinge of gloom that we see in the works of Russian novelists and poets gives to Tschaikowsky's musical utterances such a poignant, personal, heart-rending note, for which surely his Russian heredity and environment are responsible. For that reason the "Pathetic" Symphony has aroused and maintained a popular interest almost unparalleled in the annals of musical history, and it remains the most profoundly stirring of his works.

The tragic circumstances associated with its first performance also tended to increase interest in the work. On October 16th, 1893, the composer conducted the work for the first time in St. Petersburg; three weeks later he was dead. On the evening of November 1st Tschaikowsky went with some friends to a restaurant where, against their advice, he drank a glass of water. There were then in St. Petersburg the first signs of an epidemic of cholera, caused by impure water, and the next day it was found that Tschaikowsky was suffering from the dread disease, from which he died a few days later.

Much has been written about this music; many have attempted to guess the riddle of the program, but few have given a more apt interpretation than Mr. Philip Hale, who says: "To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories and end."

I. *Adagio, Allegro, Andante, Allegro vivo.* "In the first movement they find the despair of old age and the dread of death." (These moods are embodied in the gloomy introduction, which is made on the first figure of the principal theme. "The recollection of early years, with the transports and illusions of love, the remembrance of youth and all that is contained in that word." (This mood is suggested by a passionate, longing second theme.)

II. *Allegro con grazia.* "The second movement might bear as a motto the words of the Third Kalandar in the *Thousand Nights and a Night:* 'And we sat down to drink and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: "This is indeed life, O sad that 'tis so fleeting!"'"

III. *Allegro molto vivace.* "The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs; he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman

streets, at Tasso with the laurel wreath, at coronation of czar or inauguration of president, Death grins, for he knows the emptiness, the vulgarity, of what the world calls success."

IV. *Adagio lamentoso.* "The last movement—the prodigious *Adagio lamentoso*—moved Mr. Vernon Blackburn to a comparison with Shelley's "Adonais": "The precise emotions," he wrote, "down to a certain extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner in his 'Swan Song'—his last musical utterance on earth. With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For, as Shelley writes, 'life, like a many-colored dome of glass, stains the white radiance of eternity.' Even so Tschaikowsky, in his symphony, has stained eternity's radiance; he has captured the years and bound them into a momentary emotional pang."

CONCERTO FOR TWO VIOLINS, D MINOR

John Sebastian Bach
1685-1750

THE first movement of the concerto opens with an immediate statement by the orchestra of the main theme which is treated as a fugue. Then the first solo violin begins a delightful theme followed by the second solo violin in direct imitation. The two solo instruments then proceed in combination almost throughout as against the orchestra accompaniment. The middle section of the movement is given over to the second theme and its development by the instruments. Toward the close the first solo theme reappears while the opening theme of th movement forms the climax.

In the second movement the leading subject is a melody of great tenderness which is supported by the gently-swaying accompaniment of the strings. Its development, embracing sixteen measures, is followed by the announcement of the second subject, in the elaboration of which the two solo violins engage in charming dialogue. A brief development of the two themes leads to the repetition of the main theme, with which the movement closes.

An energetic theme presented by the two solo violins, the second following the first in free imitation, opens the third movement. It is similar in structure to the preceding ones, but with broader lines and greater variety of tonal expression.

This concerto of Bach's like so many of his other works, was forgotten for a great many years. In fact, when the Bach Society undertook the publication of the great master's works only the two solo parts and the continuo could be found. Bach himself, however, had transcribed the concerto for two pianos and orchestra, and from this arrangement the score was prepared by Dr. Wilhelm Rust.

INTRODUCTION AND ALLEGRO FOR HARP
With Accompaniment of Strings, Flute and Clarinet

Maurice Ravel
1875

"VERY slowly" the flute and clarinet prelude in thirds; into the midst enter the strings with an expressive phrase, and then the harp dashes in with arpeggic runs of bold harmony. Now the lower strings sing the preluding thirds, while the wind hold the answer. "Less slowly" the cello has an appealing strain against a richest, softest bower of chords in harp and strings, that leads to an impassioned height of warm harmony. The *Allegro* melody, foreshadowed in the answer to the preluding phrase, now sings freely, almost merrily, on lightest trip in the harp alone. Then in the flute against rich chords of *tremolo* and *pizzicato* strings it rises to expressive strains. Another verse, where the harp lends a running comment, sparkling with harmonics, soars to a climax in a clear chord of the major. A new melody here begins, in sturdy pace, in the flute and clarinet, against *pizzicato* chords of the strings. "A little more slowly" the tender opening motive in thirds returns in the strings, presently joined by the descending answer of the prelude, now in the harp. But this merely halts for the moment the sustained song of the second melody that hurries in eager pace, and joined by the main theme in a broad rythmic sweep rises to an overpowering height. Thence the harp plunges *Lento* into a cadenza in free rhapsody on the main melody and the strains of the prelude. In returning *Adagio* pace the two main melodies sing a full verse, where the second rises to new heights of tune, though the first has the last word in a final burst of rapture.

"ESPANA," SPANISH RHAPSODY

Alexis Emmanuel Chabrier
1842-1894

THIS brilliant composition by the French composer, Emmanuel Chabrier, was inspired by a visit to Spain where Chabrier made a special study of Spanish dances and dancers. He took notes on all he saw and heard, and of the resultant works "Espana" is one of the best known. It is founded on two Spanish dances, the *Jota*, fiery and dashing, and the *Malaguena*, languorous and sentimental. Both are in triple time, the first like a quick waltz, the second more moderate in movement, the castinets being used by the dancers in both.

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Programme

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NINTH PAIR OF SYMPHONY CONCERTS

CURRAN THEATER

Friday Afternoon, January 30, 1920, at 3:00 o'clock

Sunday Afternoon, February 1, 1920, at 2:45 o'clock

Soloist—KAJETAN ATTL

PROGRAMME

1. Symphony No. 10, C Major.....SCHUBERT
   Andante—Allegro ma non troppo
   Andante con moto
   Scherzo
   Finale

INTERMISSION

2. Introduction and Allegro.....RAVEL
   Harp solo with accompaniment of strings, flute and clarinet
   First time in San Francisco
   MR. ATTL

3. Symphonic Poem, "Lenore".....DUPARC
   First time in San Francisco

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Season 1919-1920

CURRAN THEATER

Sunday Afternoon, January 25, 1920, at 2:45 o'clock

PROGRAMME

National Anthem

1. SCHUBERT.....March Militaire

2. DEBUSSY.....Petite Suite
   On the Water
   Procession
   Menuet
   Ballet
   (First time in San Francisco)

3. WEBER.....Invitation to the Dance

INTERMISSION

4. LISZT.....Love Dream, No. 3

5. WAGNER.....“Dreams”
   Violin Obligato—Louis Persinger

6. (*a*) BUSCH. Old Folks at Home (American Folk Song)
   (*b*) JOHANN STRAUSS....Perpetuum Mobile, Op. 257
   (*c*) MOSKOWSKI.....Serenade

7. RIMSKY-KORSAKOW.....Cappriccio Espagnol

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:: PROGRAMME NOTES ::

MARCH MILITAIRE

Franz Schubert
1797-1828

IN none of Schubert's lesser compositions is his genius for rythm, melody and spirit shown more plainly than in this March. So popular did it become that many orchestrations of it have been made.

It was originally written for piano (four hands). The one played today is by the late Leopold Damrosch.

PETITE SUITE

Claude Achille Debussy
1862-1919

ORIGINALLY written as a work for piano (four hands) and published in 1889, this Suite was orchestrated by Henri Busser, and issued in its new form in 1909. The Suite comprises four pieces—"On the Water"; "Procession"; "Menuet" and "Ballet".

I. "On the Water" (*Andantino,* G major 6-8 time). The movement is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, triangle, cymbals, harp and strings. The theme is given out by the flute, softly accompanied by the muted

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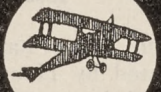

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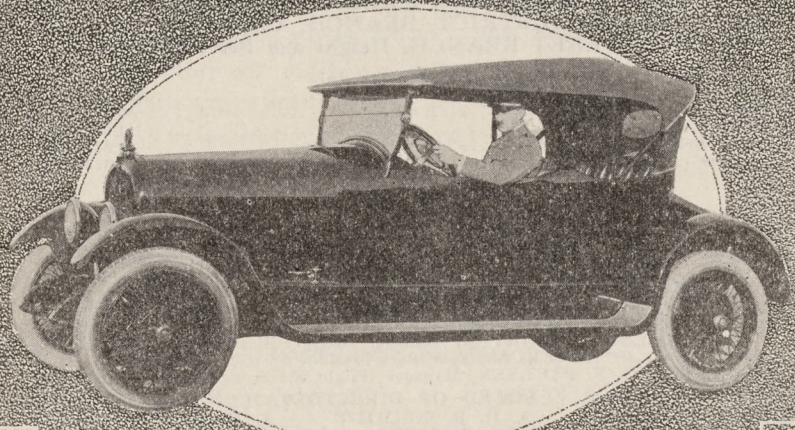

strings. This subject having been worked over, a new idea (in D major) is brought forward by the violins and clarinets. Forty-six measures are devoted to the development of this material, and following it a return is made to the opening theme, its melody being given, however, to the first violins.

II. "Procession" (*Moderato*, E major, 4-4 time). The subject is announced by the flutes and oboes, the strings (pizzicato), harp and a triangle marking the march rythm. A counter theme appears in the lower strings against the flutes and clarinets and the march subject recurs. The key is now changed to A major, and a new idea is announced by the strings, suggestions of the first subject, however, alternating with it. The march theme then returns.

III. "Menuet" (*Moderato*, G major, 3-4 time). The movement is scored for two flutes, one oboe, English horn, two clarinets, two bassoons, two horns, harp and strings. Eight introductory measures, given to the woodwind, precede the main theme which is stated by the first violins, its second phrase being taken up by the woodwind and harp. The subject of the trio (D major) is given out by the bassoon, lightly accompanied by the lower strings. This is worked over and the material of the first part returns, its theme being given to the oboe.

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IV. "Ballet" (*Allegro giusto,* D major, 2-4 time). To the orchestra employed for the opening movement of the suite there are added for the scoring of this, a piccolo and tambourine. The first theme is announced by the strings in unison. A continuing section is played by the strings. This is developed at some length and the opening subject returns *forte* in the full orchestra. The key changes to G major and a new subject (*Tempo di valse,* 3-8 time) is sung by the violins. The first theme recurs, but the movement ends with a final reference to the valse subject.

INVITATION TO THE DANCE — Weber-Weingartner

IN its original form, Weber's composition is full of charming waltz melody, but is neither very elaborate nor very difficult. Carl Tausig made a concert version of it, which is the one usually played at piano recitals, and Berlioz transcribed it literally for orchestra, transposing it, however, from D-flat to D, to be used as ballet music for the performances in Paris of Weber's opera, "Der Freischutz," in 1841.

Felix Weingartner, however, feeling that Berlioz's version was inadequate, and recognizing the possibilities in the theme, made another

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ALFRED HERTZ, Conducting

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Sunday Afternoon, February 8, 1920, at 2:45 o'clock

PROGRAMME

1. Overture to "Mignon" ..... THOMAS

2. Prelude to "The Afternoon of a Faun" ..... DEBUSSY

3. Kikimora ..... LIADOW

4. Overture to "Tannhauser" ..... WAGNER

INTERMISSION

5. Scheherazade ..... RIMSKY-KORSAKOW
   The Sea and Sinbad's Ship
   The Narrative of the Calendar Prince
   The Young Prince and the Young Princess
   Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Bronze Statue of a Warrior. Conclusion

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version in 1896. He has developed it from a comparatively simple piano piece to a symphonic poem for orchestra—from a homophonic salon piece to a polyphonic orchestral work. He has combined the themes and elaborated their structure, but with scarcely any addition to the length of the piece. The work may be roughly divided into three parts—the introduction, 'the invitation to dance', the waltz, and then the coda—where the lady is gracefully escorted back to her seat at the close of the dance. Weingartner avoids the double close. In both the original and Berlioz's version there is a series of concluding chords—usually taken by the audience to mean the end, and causing premature applause; this is followed by the coda. Weingartner leads over to the coda with a long trill and *descrescendo*.

The work is scored for three flutes, three oboes, one E-flat clarinet and two clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, small drum, bass drum, cymbals, triangle, bells and the usual strings.

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LOVE DREAM, NO. 3

Franz Liszt
1811-1886

LISZT'S familiar and popular "Love Dream" is a musical reflection of the following poem, which is printed on the fly leaf of the piano score:

"Oh love! O love, so long as e'er thou canst, or dost love believe:
The time shall come, when thou by graves shall stand and grieve;
And see that still thy heart doth glow, doth bear and foster love divine,
So long as e'er another heart shall beat in warm response to thine,
And, whoso bears his heart to thee, O, show him love wherein thy power,
And, make his every hour a joy, nor wound his heart at any hour.
And keep a guard upon thy tongue—an unkind word is quickly said
Ah me!—no ill was meant—and yet the other goes and weeps thereat.

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"DREAMS"

Richard Wagner
1813-1883

"DREAMS" is one of a group of five songs that Wagner wrote to poems by Mathilde Wesendonck. It was written in 1857 at the time Wagner was composing "Tristan and Isolde," and contains the germs of the love music in the second act of the opera. Wagner wrote of it: "Heaven knows that this song pleases me more than the proud scene itself. It is more beautiful than anything else I have created."

OLD FOLKS AT HOME
(American Folk Song)

Carl Busch
1862

THIS number is Stephen Foster's well known American Folk Song arranged for strings by Carl Busch, conductor of the Kansas City Symphony Orchestra.

The entire number is played with muted strings, the theme being presented four times, each time by a different group of instruments with the other instruments counterpointing against it.

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Johann Strauss
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THE keynote of this composition by "The Waltz King" is contained in the words on the score, "A Musical Joke". It gives almost every instrument in the orchestra a chance to do a little "stunt" playing, but the real joke is that it ends abruptly in the middle of a bar, and without the slightest tendency towards an ending. As the title indicates, the composition commences with a rapid movement which is kept up unfalteringly until the end.

This number is played today for the first time in San Francisco.

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Moritz Moskowski
1854

THIS graceful and dainty composition was originally one of several piano compositions included in a collection carrying the early opus number of 15, and was one of the first compositions to attract attention to the pianist Moritz Moszkowski as a composer. It is the type of music that all can understand and enjoy. Once heard it is never forgotten. The orchestral transcription played today is by F. Rehfeld.

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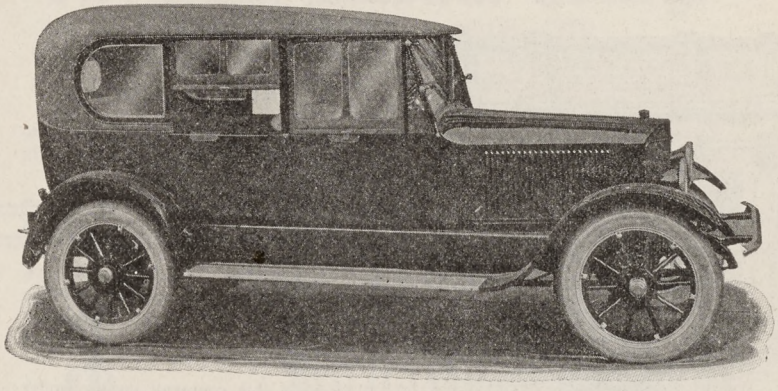

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CAPRICCIO ESPAGNOL
Opus 34

Nicholas A. Rimsky-Korsakow
1844-1908

RIMSKY-KORSAKOW'S "Capriccio Espagnol" is made up of five movements which, the composer directs, are to be played without pause.

I. "Alborada" (*Vivo e strepitoso,* A major, 2/4 time). *Alborada* has several meanings, all, however, connected with dawn or morning. The word, here used as the term for a morning serenade, corresponds to the French *aubade,* which is applied also to festival music at daybreak in honor of an army officer.

This seranade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the woodwind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizzicato.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. (*Andante con moto,* F major 3-8 time). The horns give out the theme with a rocking accompaniment for strings.

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Before this theme is ended, the strings have the first variation. The second variation, *poco meno mosso,* is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, *tempo primo,* E major, organ-point on B, is for woodwind, two horns, and two cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenzo for solo flute brings the end.

III. "Alborada" (*Vivo e strepitoso,* B-flat major, 2-4 time). This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. (*Allegretto,* D minor, 6-8 time). The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rythm in gypsy fashion for horns and trumpets. The solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettledrum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme. The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are

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alternated, and there is a side theme for solo cello. Then the strings, *quasi guitara*, hint at the fandango rythm of the last movement, and accompany the gypsy song, now blown staccato by woodwind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizzicato*. The pace grows more and more furious and leads into the Finale.

V. Fandango of the Asturias. (A major, 3-4 time). The chief theme of the fandango is announced immediately by the trombones, and a related theme for woodwind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and cellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement. There is a short closing Presto.

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REQUEST PROGRAMME

1. Overture to "Mignon" ..... THOMAS

2. Prelude to "The Afternoon of a Faun" ..... DEBUSSY

3. Kikimora ..... LIADOW

4. Overture to "Tannhauser" ..... WAGNER

INTERMISSION

5. Scheherazade ..... RIMSKY-KORSAKOW
   The Sea and Sinbad's Ship
   The Narrative of the Calendar Prince
   The Young Prince and the Young Princess
   Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Bronze Statue of a Warrior. Conclusion

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CURRAN THEATER

Friday Afternoon, January 30, 1920, at 3:00 o'clock

Sunday Afternoon, February 1, 1920, at 2:45 o'clock

Soloist—KAJETAN ATTL

PROGRAMME

National Anthem

1. SCHUBERT.....Symphony No. 8, C Major
   Andante—Allegro ma non troppo
   Andante con moto
   Scherzo
   Finale

INTERMISSION

2. RAVEL.....Introduction and Allegro
   Harp solo with accompaniment of strings, flute and clarinet
   (First time in San Francisco)
   MR. ATTL

3. DUPARC.....Symphonic Poem, "Lenore"
   (First time in San Francisco)

TENTH PAIR OF SYMPHONY CONCERTS

CURRAN THEATER

Friday Afternoon, February 13, 1920, 3:00 o'clock

Sunday Afternoon, February 15, 1920, 2:45 o'clock

Soloist—LOUIS PERSINGER

PROGRAMME

1. Symphony No. IV, E Minor.....BRAHMS
   Allegro non troppo
   Andante moderato
   Allegro giocoso
   Allegro energico e passionato

INTERMISSION

2. "Voyvode," Opus 78 (Posthumus).....TSCHAIKOWSKY
   Symphonic Ballad

3. Concerto, B Minor, for Violin and Orchestra..SAINT-SAENS
   Allegro non troppo
   Andantino quasi allegretto
   Molto moderato e maestoso—Allegro non troppo

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SYMPHONY NO. 10
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I.

The first movement opens with a long introduction, *Andante*, C major, 2-2 time. The theme is announced immediately by two horns in unison and unaccompanied. It is developed extensively by various orchestral combinations. Horn-calls are heard in the course of the development, which, in the rythm of the dotted quarter and eighth—afterwards contracted to the dotted eighth and sixteenth—hint, rythmically at least, at the first theme of the main body of the movement. A crescendo leads to a climax and the change of tempo.

Tina Lerner

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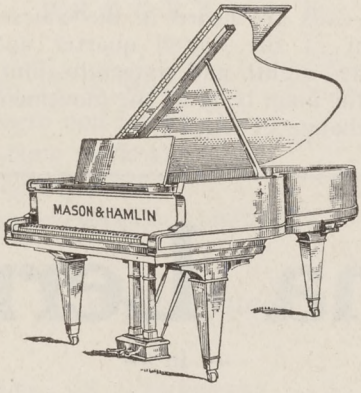

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Allegro, ma non troppo, C major, 2-2 time. The first theme is immediately exposed, (strings, trumpets, kettledrums), with repeated triplets in wood-wind against triplet arpeggios in bassoons and horns. The theme is not at once developed; it is followed by a long subsidiary theme, which, after modulations to related keys, closes in the tonic. Two measures modulate to the second theme, E minor, a melody in thirds and sixths in the wood-wind against arpeggios in the strings. The development of this theme is extraordinarily long and elaborate. A figure from the theme of the introductory *Andante* appears in the trombones as a counter-theme. The free fantasia is also unusually long. The third section is a regular reproduction of the first. The second theme enters in C minor. There is a long coda, *Piu moto,* which is taken in part from the composer's earlier overture in the Italian style in D major. The coda closes with reference to the theme of the Andante introduction.

II.

Andante con moto, A minor, 2-4 time. The form approximates both that of the sonata and of the rondo. A few introductory measures (strings) leads to the march-like first theme, played by the oboe and repeated by oboe and clarinet. There are subsidiary themes (A major

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and A minor), or these motives may be described as the second and third members of the first theme. The whole is repeated with more elaborate harmonization and instrumentation. A third repetition is begun, but there is a modulation to F major for the entrance of the second theme, which is developed at length. Soft chords in the strings are answered by horn tones, and there is a repetition of all that preceded the second theme, but with still greater contrapuntal elaboration. An episodic phrase for cellos, answered by the oboe, leads to an embroidered return of the second theme, now in A major, which leads to a long coda built on the first theme, in A minor.

III.

Scherzo: *Allegro vivace*, C major, 3-4 time. Mr. Edmondstoune Duncan writes, in his "Schubert," of this movement: "Schubert handles Beethoven's weapons with all apparent skill and ease. The form alone is eloquent of Beethoven, the inner spirit is wholly Franz's. Gayety and sadness are most curiously blended throughout this movement. Which predominates, it is hard to say. The opening is certainly intended humorously; but the trio, expressively played, might easily draw tears."

The subject is vigorously announced by the strings in octaves, its answering phrase being heard in the wood-wind and horns. A continu-

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ing section is played by the first violins, the violoncellos setting a counter-melody against it. This material is now given considerable development. The Trio, in A minor, begins with eight introductory measures in the wind instruments, the actual subject being then heard in the wind instruments, accompanied by the strings. At the close of the Trio the Scherzo is given repetition.

IV.

Finale, *Allegro vivace,* C major, 2-4 time. The Finale is in the sonata form applied as a rule to first movements. It opens with a brilliant first theme, which has been characterized as a sort of ideal quickstep. A subsidiary theme of melodious passage-work follows, and is developed to a climax, and the return for a moment of the first theme leads to a second and energetic subsidiary theme. The second theme, G major, is a march-like melody in thirds in the wood-wind against a 'galloping rythm" in violins and violas—which is taken from the triplet of the first theme—and a pizzicato bass. The development is very long, and the free fantasia is extended. The third part of the movement begins in E-flat major, but with this exception the repetition of the first part is almost exact. The stirring coda is based chiefly on the second theme.

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Mr. Duncan says of the Finale: "Almost startling is the opening theme—as if a loud cry had been uttered. The rythm, too, which follows immediately afterwards is disquieting, and prepares the mind for a troubled mood. Long-drawn emotional passages succeed each other, generally delivered by the expressive wind instruments and always accompanied by the hurrying triplets of the strings. The dramatic feeling intensifies at times to a pitch of high tragedy. Indeed, the music might be a veritable ride to the abyss; but, no! the human will is the controlling power, and no tricks of Mephistopheles will here pass muster. This wonderful theme (the second), which seems almost to throb like a great heart in its singular rythm, and surrounded as it is by a strenuous and never-ceasing undercurrent of nervous energy, dominates the greater part of the movement. And, even when the melody of the theme is no longer present, the rythm is there . . . ."

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INTRODUCTION AND ALLEGRO FOR HARP

With Accompaniment of Strings, Flute and Clarinet

Maurice Ravel
1875

THE composer of this work belongs to that branch of the new French school which, at first headed by Claude Debussy, has traveled farthest along the path of artistic progress; which has sought to open up fields of harmonic and melodic material that, if not previously unknown, had been left unexploited by composers who had placed an abiding trust in the principles of musical construction laid down by the masters of classic art.

"Very slowly" the flute and clarinet prelude in thirds; into the midst enter the strings with an expressive phrase, and then the harp dashes in with arpeggic runs of bold harmony. Now the lower strings sing the preluding thirds, while the wind hold the answer. "Less slowly" the cello has an appealing strain against a richest, softest bower of chords in harp and strings, that leads to an impassioned height of warm harmony. *The Allegro* melody, foreshadowed in the answer to the preluding phrase, now sings freely, almost merrily, on lightest trip in the harp alone. Then in the flute against rich chords of *tremolo* and *pizzicato* strings it rises to expressive strains. Another verse, where the

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harp lends a running comment, sparkling with harmonics, soars to a climax in a clear chord of the major. A new melody here begins, in sturdy pace, in the flute and clarinet, against *pizzicato* chords of the strings. "A little more slowly" the tender opening motive in thirds returns in the strings, presently joined by the descending answer of the prelude, now in the harp. But this merely halts for the moment the sustained song of the second melody that hurries in eager pace, and joined by the main theme in a broad rythmic sweep rises to an overpowering height. Thence the harp plunges *Lento* into a cadenza in free rhapsody on the main melody and the strains of the prelude. In returning *Adagio* pace the two main melodies sing a full verse, where the second rises to new heights of tune, though the first has the last word in a final burst of rapture.

SYMPHONIC POEM, "LENORE"

Henri Duparc
1848

AMONG the first pupils of Cesar Franck, and therefore one of the first of that set of composers whose activities later created what is known as the modern French school, was Henri Duparc. He and Chausson were the first disciples of the great master, afterwards joined by d'Indy, Chabrier and the others.

"Lenore" was written in 1875 and produced in Paris in 1877 under Pasdeloup. It takes its inspiration from the well-known ballad by Buerger. The legend told in Buerger's poem is an old Bohemian one. It is the tale of a young bride who awaits the return of her lover from the war. When he is among the missing she bitterly arraigns God for this visitation. That night the lover comes and bids her mount his horse

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and ride with him to the home he has prepared for her. The wild ride through the darkness is a frantic race to the distant churchyard where the graves are new and whither her lover bears his doomed bride. As one writer has stated, "it is a poem in which horror itself is made beautiful, and darkness lightened with flashes of electric genius."

A somber theme in the cellos, supplemented by the clarinets and bassoons, opens the composition. As this motive is unfolded, suggesting the sorrow-stricken bride in her troubled sleep, the tempo is gradually accelerated to an *allegro non troppo* in which a new figure—a galloping figure—is announced by the strings. Another theme, strong in its rythmic accents, is also given out by the violin and these hurry along until the *andante* interrupts and the opening motive, now somewhat broadened, halts the ride. But, the pause is brief and once more the ride proceeds, growing wilder as it continues. The motives of the gallop, as well as that of the opening are treated in many variations until again there comes the *andante*, after which the ride continues more furiously than before. The motive of the bride strives for recognition, but there is no stopping now until the church-yard in Bohemia is reached, when the trombones solemnly intone the fateful end of the journey. The muted strings once more suggest the opening theme and, in the final bars play in descending instead of ascending—a realistic touch—with a pianissimo ending.

"Lenore" is dedicated to Cesar Franck who arranged it for four hands (one piano) while Saint-Saens made an arrangement of it for two hands.

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Friday Afternoon, February 13, 1920, 3:00 o'clock

Sunday Afternoon, February 15, 1920, 2:45 o'clock

Soloist—LOUIS PERSINGER

PROGRAMME

1. Symphony No. IV, E Minor.....BRAHMS
   Allegro non troppo
   Andante moderato
   Allegro giocoso
   Allegro energico e passionato

INTERMISSION

2. "Voyvode," Opus 78 (Posthumus).....TSCHAIKOWSKY
   Symphonic Ballad

3. Concerto, B Minor, for Violin and Orchestra..SAINT-SAENS
   Allegro non troppo
   Andantino quasi allegretto
   Molto moderato e maestoso—Allegro non troppo

MR. PERSINGER

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CURRAN THEATER

Sunday Afternoon, February 8, 1920, at 2:45 o'clock

PROGRAMME

National Anthem

1. THOMAS.....Overture to "Mignon"

2. DEBUSSY....Prelude to "The Afternoon of a Faun"

3. LIADOW ..... "Kikimora"

4. WAGNER.....Overture to "Tannhauser"

INTERMISSION

5. RIMSKY-KORSAKOW ..... "Scheherazade"

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:: PROGRAMME NOTES :

OVERTURE TO "MIGNON"

Ambroise Thomas
1811-1896

"MIGNON"—Thomas' most successful opera—was brought out at the Opera-Comique in Paris on November 17, 1866, and straightway attained a world-wide popularity which has endured to the present day. The overture remains a highly and deservedly favored concert number of the lighter class, although it might be called an "introduction" more appropriately, perhaps, as it has practically nothing of the classic overture form—consisting rather of a free treatment of certain themes from the opera. First a short picturesque introduction, which leads into Mignon's beautiful song "Know'st Thou the Land?"—this being followed in turn by the spirited polonaise which Felina sings in the second act.

PRELUDE TO "THE AFTERNOON OF A FAUN"

Claude Achille Debussy
1862-1919

"THE Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, and strings. The chief theme is announced by the flute, *tres modere,* E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a

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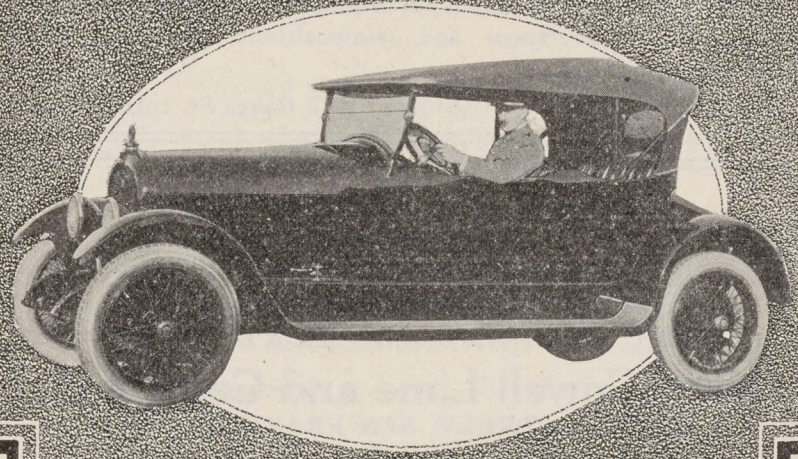

better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of hap-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo cello joins itself to the flute, and then everything vanishes, as a mist that rises in the air and scatters itself in flakes.

Debussy has named his setting for this eclogue a "prelude symphonique". It is therefore hardly to be considered as program music, except in the sense of suggesting some of the main features of the poem. The ascending and descending introductory bars given out by an unaccompanied flute convey an idea of pastoral charm, while the whole scoring of the composition is of cobweb delicacy.

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"KIKIMORA," A FOLK-TALE, OPUS 63

Anatol Constantinovitch Liadow
1855

"KIKIMORA," is, in effect an orchestral Scherzo preceded by a sustained introduction. On the flyleaf of the score is printed a paragraph, from which one gathers that Kikimora was a strange being who dwelt with the magician, "Kater Bjam," among the high and barren rocks of the mountains. From morn till sundown, Kater Bjam breathed into the ear of Kikimora, tales of far-distant lands. At night, Kikimora was rocked in a tiny crystal cradle, for this strange creature was as thin as a single straw, with a head no larger than a thimble. Seven years she remained with Kater Bpam, but Kikimora, though small, did prodigious things. When irritated, the wind howled and shrieked, it thundered and lightened, and great clouds of vapor hissed from out the cliffs. Ever busy was Kikimora over her spinning-wheel, weaving the hempen thread and spinning the silken skein, but, whether raging or spinning, she was forever hatching mischievous plots against the well-being of the honest folk in the valley below.

The work begins with an Adagio introduction (E minor 4-4), wherein is announced the curious little motive which dominates the entire work.

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Sunday Afternoon, February 22, 1920, at 2:45 o'clock

Soloist: LOUIS PERSINGER

PROGRAMME

1. Overture to "The Flying Dutchman".....WAGNER

2. Largo from "New World" Symphony.....DVORAK

3. Concerto for Violin and Orchestra.....MENDELSSOHN
   E Minor, Opus 64
   Mr. Persinger

INTERMISSION

4. Carmen Suite, No. 2.....BIZET

5. a. Andante Cantabile .....TSCHAIKOWSKY
   From String Quartet No. 1
   b. Dance of the Sylphs, from Damnation of Faust..BERLIOZ

6. a. Murmuring Zephyrs .....JENSEN
   b. Molly on the Shore.....GRAINGER

7. On the Beautiful Blue Danube.....STRAUSS

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Toward the close of the Adagio there is a short passage of the Celesta, which leads into the Scherzo proper—a sprightly, fantastic movement throughout, which, at the close, humorously pictures the vanishing into thin air of Kikimora. The work is scored for two flutes, piccolo, two oboes, English horn, two clarinets, bass-clarinet, two bassoons, four horns, two trumpets, tympani, celesta, xylophone and strings.

OVERTURE TO "TANNHAUSER"

Richard Wagner
1813-1883

WAGNER has, himslf, left an explanation of the overture to "Tannhauser," of which the following is a translation:

"At the commencement the orchestra represents the song of Pilgrims which, as it approaches, grows louder and louder, but at length recedes. It is twilight; the last strain of the Pilgrims' song is heard. As night comes on, magical phenomena present themselves; a roseate-hued and fragrant mist arises, wafting the voluptuous shouts of joy to our ear; we are aware of the dizzy motion of a horribly wanton dance.

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side; Bacchantes rush hither and thither in their drunken revels; and, dragging Tannhauser into their giddy dance, deliver him over to the love-warm arms of the goddess, who, passionately embraces him, carries him off, drunken with joy, to the unapproachable depths of the invisible kingdom. The wild throng then disperses, and their commotion ceases; a voluptuous plaintive whirring alone now stirs the air, and a horrible murmur pervades the spot where the enrapturing magic spell had shown itself, and which now again is over-shadowed by darkness.

"Day at length begins to dawn, and the song of the returning pilgrims is heard in the distance. As their song draws nearer, and the day succeeds to night, that whirring and murmuring in the air, which but just now sounded to us like the horrible wail of the damned, gives way to more joyful strains; till at last, when the sun has risen in all its splendor, and the pilgrims' song, with mighty inspiration proclaims to the world, and to all that is and lives, salvation won, its surging sound swells into a rapturous torrent of sublime ecstacy. This divine song represents to us the shout of joy at his release from the curse of unholiness of the 'Venusberg'. Thus all the pulses of life palpitate and leap for joy in this song of deliverance; and the two divided elements, spirit and mind, God and nature, embrace each other in the holy uniting kiss of love."

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THE following is the "program" of this composition, as it appears on the title-page of the orchestral score:

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"Many wonders were told to Schahriar by the Sultana Scheherazade. For the stories the Sultana borrowed the verses of poets and the words of popular romances, and she fitted the tales and adventures one within the other."

With all the special titles the whole cannot be regarded as close description. It is in no sense narrative music. The titles are not in clear order of events, and, moreover, they are quite vague. The truth is, it is all a mirroring in tones of the charm and essence of these epic gems of the East. It is not like the modern interlinear description; although it might be played during a reading on account of the general agreement

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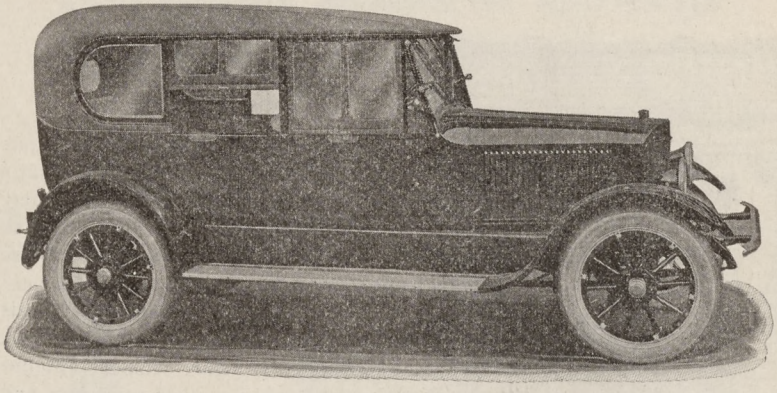

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of the color and spirit of the music. But there is the sense and feeling of the story, and the romance of adventure. The brilliancy of harmony, the eccentricity and gaiety of rythm seem symbolic and, in a subtle way, descriptive. As in the subject, the stories themselves, there is a luxuriant imagery, but no sign of the element of reflection or even of emotion.

The Sea and Sindbad's Ship

Largo e maestoso, E minor, 2-2 time. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in *fortissimo* unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the Scheherazade motive, *Lento,* 4-4 time, played by solo violin against chords of the harp. Then follows the main body of the movement, *Allegro non troppo,* E major, 6-4 time, which begins with a combination of the chief theme, the Sea motive, with a rising and falling *arpeggio* figure, the Wave motive. There is a *crescendo,* and a modulation leads to C major. Wood-wind instruments and cellos *pizzicato* introduce a motive that is called the Ship, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the Sea motive is

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heard from the horn between the phrases, and a solo cello continues the Wave motive, which in one form or another persists almost through the whole movement. The Scheherazade motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the Sea motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

The Narrative of the Calender Prince.

The second movement opens with a recitative-like passage, *Lento*, B minor, 4-4 time. A solo violin accompanied by the harp gives out the Scheherazade motive, with a different cadenza. There is a change to a species of *scherzo* movement, Andantino, 3-8 time. The bassoon begins the wondrous tale, *capriccioso quasi recitando,* accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the big-pipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, *un poco piu animato.* The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpets; the first fundamental theme is heard, and an *Allegro molto* follows, derived from the preceding fanfare, and leads to an orientally colored *intermezzo.* The last interruption leads to a return of the Calender's tale, *con moto,* 3-8 time, which is developed, with a few interruptions from the Scheherazade motive. The whole ends gayly.

The Young Prince and the Young Princess.

This movement is in simple romanza form. It consists in the long simple development of two themes of folk-song character. The first is sung by the violins, *Andantino quasi allegretto,* G major, 6-8 time. There is a constant recurrence of song-like melody between phrases in

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this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, *Pochissimo piu mosso,* B-flat major and G minor, 6-8 time, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while cellos (later the bassoon) have a sentimental counter-phrase.

Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock. Surmounted by the Bronze Statue of a Warrior. Conclusion.

Allegro moto, E minor, 6-8 time. The Finale opens with a reminiscence of the Sea motive of the first movement, proclaimed in unisons and octaves. Then follows the Scheherazade motive (solo violin), which leads to the fete in Bagdad, *Allegro molto e frenetico,* E minor, 6-8 time. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the Sea motive, and it is soon interrupted by Scheherazade and her violin. In the movement *Vivo,* E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock and goes to pieces. According to fable, the magnetic rock is located off the coast of India and ships striking it are torn to pieces by the magnetic attraction between the rock and the iron fastenings.

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overpowering chorus, the brass blows the full verse of descending song. The rest is a mad storm of carousing till . . . out of the whirling darkness sudden starts the sharp, sheer call of prosaic day, in high, shrill reed. On a diminishing sound of rolling drum and trembling strings, sings a brief line of wistful rhapsody of the departing spirit before the last whisking steps.

4. "Kol Nidrei," for Violoncello and Orchestra, Opus 47 ....*Max Bruch*

The Kol Nidrei is a chant which is recited in synagogues at the beginning of the evening service on the Day of Atonement, the most solemn festival of the Jewish race, and takes its name from its two opening words. In this melody the congregation repent all vows, oaths and anathemas made, and beg them to be absolved and annulled; these vows were those made by individuals, and which at times led to rashness. Orientals had been addicted to making such vows, and they were either foolishly made, forgotten or not kept. It was this character of vow from which the penitent in this prayer sought absolution. The melody, however, has in time developed itself as representing the spirit of the entire festival day.

While it is probable that no two synagogues chant the melody, note for note the same, the traditional formula is preserved everywhere. The structure is simple, the melody being an intermingling of simple cantillation with rich figuration. The opening is what the masters of Catholic song term a "Pneuma," or soul breath. Instead of announcing the opening words in a monotone, there was a long sighing tone used in the melody, falling to a lower note and rising again—as if only sighs and sobs could find utterance, before the officiant brought himself to inaugurate the dread Day of Atonement. There is a similarity of the strain with the first five bars of Beethoven's C sharp minor quartet, and there are strong similarities in some of the Gregorian chants of the Catholic Church.

5. Suite, Opus 35, "Scheherazade".....*Nicholas Rimsky-Korsakow*

"Scheherazade" was composed in the summer of 1888 and performed for the first time in the course of the concert season which followed it. When the work was first brought out Rimsky-Korsakow provided each of the four movements of the suite with titles, as follows: I. "The Sea and Sindbad's Ship." II. "The Story of the Kalender Prince." III. "The Young Prince and the Young Princess." IV. "Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior." This is discussed in *Rimsky-Korsakow* by Montague Nathan:

"Coming to 'Scheherazade,' we are vouchsafed a definite indication of Rimsky-Korsakow's attitude towards the programatic element in music. The characteristic melodies and figures in this work are not, he asserts, to be regarded as leading motives, and in order to dispel any illusion to the contrary he calls attention to such instances as the trumpet call, which is made to serve as the representation of two quite distinct ideas. And now he delivers himself of a statement that clears up any misapprehension on the point. The musical content of 'Scheherazade' is designed to give a general impression of its literary basis; when inserting titles to his movements (they were subsequently discarded) his

intention was that of giving a lead to the listener, to indicate the channel through which the composer's imagination had flowed when writing the music."

Scheherazade was employed as the music for a ballet, produced at the Opera, Paris, in 1910, under the direction of Diaghilew. The story was adapted by Bakst and the dances arranged by Michel Fokine. The production evoked admiration, but Mme. Rimsky-Korsakow addressed an angry protest to the press. The ballet was performed by Mr. Diaghilew's company in San Francisco in 1916. A version had previously been presented by Miss Gertrude Hoffmann and her company in 1912.

The following is the "programme" of this composition, as it appears on the title-page of the orchestral score:

"Hhe Sultan Schahryar persuaded of the falseness and faithlessness of women. had sworn to have each of his wives put to death after the first night. But the Sultana Scheherazade saved her life by interesting him in the stories which she narrated for a thousand and one nights. Impelled by curiosity, the Sultan remitted the punishment of his wife day after day, and finally renounced entirely his bloodthirsty resolution.

"Many wonderful things were told Schahryar by the Sultana Scheherazade. In her narratives the Sultana drew on the poets for their verses, on folksongs for their words, and intermingled tales and adventure with one another."

All through the four movements of the suite runs a rambling Oriental melody (appearing usually in the solo violin) which stands for Scheherazade, the story-teller.

The first movement—a water-picture, as its title indicates—opens with a powerful motive suggestive of the majesty of the sea.

The Sea and Sindbad's Ship

Largo e maestoso, E minor, 2–2 time. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in *fortissimo* unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the Scheherazade motive, *Lento*, 4–4 time, played by solo violin against chords of the harp. Then follows the main body of the movement, *Allegro non troppo*, E major, 6–4 time, which begins with a combination of the chief theme, the Sea motive, with a rising and falling *arpeggio* figure, the Wave motive. There is a *crescendo*, and a modulation leads to C major. Woodwind instruments and 'cellos *pizzicato* introduce a motive that is called the Ship, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the Sea motive is heard from the horn between the phrases, and a solo 'cello continues the Wave motive, which in one form or another persists almost through the whole movement. The Scheherazade motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the Sea motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakow in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movemet ends tranquilly.

The Narrative of the Kalender Prince

The second movement opens with a recitative-like passage, *Lento,* B minor, 4–4 time. A solo violin accompanied by the harp gives out the Scheherazade motive, with a different cadenza. There is a change to a species of *scherzo* movement, *Andantino,* 3–8 time. The bassoon begins the wondrous tale, *capriccioso quasi recitando,* accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bag-pipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, *un poco piu animato.* The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpets; the first fundamental theme is heard, and an *Allegro molto* follows, derived from the preceding fanfare, and leads to an orientally colored *intermezzo.* There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession—very like the responses of a congregation in church—as an accompaniment to the Scheherazade motive, now in the clarinet, now in the bassoon. The last interruption leads to a return of the Kalender's tale, *con moto,* 3–8 time, which is developed, with a few interruptions from the Scheherazade motive. The whole ends gayly.

The Young Prince and the Young Princess

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, *Andantino quasi allegretto,* G major, 6–8 time. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, *Pochissimo piu mosso,* B flat major and G minor, 6–8 time, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later, the bassoon) have a sentimental counter-phrase.

Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock Surmounted by the Bronze Statue of a Warrior. Conclusion

Allegro molto, E minor, 6–8 time. The Finale opens with a reminiscence of the Sea motive of the first movement, proclaimed in unisons and octaves. Then follows the Scheherazade motive (solo violin), which leads to the fête in Bagdad. *Allegro molto e frenetico,* E minor, 6–8 time. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the Sea motive, and it is soon interrupted by Scheherazade and her violin. In the movement *Vivo,* E minor, there is a combination of 2–8, 6–16, 3–8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock and goes to pieces. According to fable, the magnetic rock is located off the coast of India and ships striking it are torn to pieces by the magnetic attraction between the rock and the iron fastenings.

Programme for Second Concert

Thursday, February 19, 1920

Soloist: Tina Lerner, Pianist

1. Overture, "Oberon" ..... *Weber*
2. Concerto for Pianoforte, A minor, Opus 16 ..... *Grieg*

    Allegro moderato.
    Adagio.
    Allegro marcato.

INTERMISSION

3. Symphony No. 6, "Pathetic" ..... *Tschaikowsky*

    Adagio—Allegro—Andante—Allegro vivo.
    Allegro con grazia.
    Allegro molto vivace.
    Adagio lamentoso.

UNIVERSITY OF CALIFORNIA
GREEK THEATRE

SAMUEL J. HUME, Director

The three remaining concerts in the symphony series will be held on Thursday evenings, February 19, 26, and March 11. The soloists will be Tina Lerner, pianist; Louis Persinger, violinist; and Kajetan Attl, harpist.

H. Granville Barker will deliver an address in the auditorium of Benjamin Ide Wheeler Hall, Wednesday evening, February 18, on the subject: "The Artist as a Vital Member of the Community." Speaking on a subject of this description Granville Barker is able to draw upon a background of unusual experience. His life-time has been spent in the theatre and at various times he has been an actor, an author and a producer. Early in life he fell under the influence of such militants as Edward Gordon Craig, William Poel and George Bernard Shaw, who were helping to initiate the new movement for art in the theatre. Granville Barker has produced and written independently and for others, but he has always maintained a position of eminence by his persistent advocacy of ideals within the organization of the theatre. His own course has been one of independence of the worn-out traditions of the stage. In recent years Barker's interests have been centered on the social implications of art, and he is an authority on the subject of art as a means of community betterment.

The Fine Arts Association of the University of California announces a lecture-recital by Mrs. Louis Van Ogle, of the Department of Music of the University of Washington on the subject of "Modern Opera" next Tuesday evening, February 17, in the auditorium of Benjamin Ide Wheeler Hall. This will be the February meeting of the Fine Arts Association and the public public will be welcome.

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CURRAN THEATER

Sunday Afternoon, February 22, 1920, at 2:45 o'clock

Soloist: LOUIS PERSINGER

PROGRAMME

1. Overture to "The Flying Dutchman".....WAGNER

2. Largo from "New World" Symphony.....DVORAK

3. Concerto for Violin and Orchestra, E Minor..MENDELSSOHN
   Allegro molto appassionato
   Andante—Allegro molto vivace
   Finale—Allegro molto vivace
   Mr. Persinger

INTERMISSION

4. Carmen Suite, No. 2.....BIZET

5. a. Andante Cantabile .....TSCHAIKOWSKY
   From String Quartet No. 1
   b. Dance of the Sylphs, from Damnation of Faust..BERLIOZ

6. a. Murmuring Zephyr .....JENSEN
   b. Molly on the Shore.....GRAINGER

7. On the Beautiful Blue Danube.....STRAUSS

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CURRAN THEATER

Friday Afternoon, February 13, 1920, 3:00 o'clock

Sunday Afternoon, February 15, 1920, 2:45 o'clock

Soloist—LOUIS PERSINGER

PROGRAMME

National Anthem

1. BRAHMS.....Symphony No. 4, E Minor

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

INTERMISSION

2. TSCHAIKOWSKY..."Voyvode," Opus 78 (Posthumus)

Symphonic Ballad
(First time in San Francisco)

3. SAINT-SAENS.....Concerto, B Minor
For Violin and Orchestra

Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso—Allegro non troppo

MR. PERSINGER

The second members' concert will be held in the Palm Court of the Palace Hotel on the evening of March 4, 1920, at 9 o'clock. This advance notice is given in order that those desiring to make dinner reservations at the hotel may do so in due season.

ELEVENTH PAIR SYMPHONY CONCERTS

CURRAN THEATER

Friday Afternoon, February 27, 1920, 3:00 o'clock

Sunday Afternoon, February 29, 1920, 2:45 o'clock

PROGRAMME

1. Symphony C. major ("Jupiter").....MOZART
   - Allegro vivace
   - Andante cantabile
   - Menuetto
   - Finale

2. Impressions from a Greek Tragedy.....ELKUS
   (First performance anywhere)
   - Prelude—sostenuto—
   - Allegretto grazioso; Allegro moderato—
   - Finale—Andante maestoso.

   (Played without pause)

INTERMISSION

3. "The Swan of Tuonela," Opus 22.....SIBELIUS

4. Overture, "Le Carnaval Romain," Opus 9.....BERLIOZ

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:: PROGRAMME NOTES :

SYMPHONY NO. 4, E MINOR, OPUS 98

Johannes Brahms
1833-1897

THIS, the last of Brahms' symphonies, received its first public performance at Meiningen on October 25, 1885, under the direction of the composer; the work made an immediate and profound impression, being pronounced by the most advanced musicians and critics the greatest of all the master's compositions in this form—his orchestral masterpiece, in fact.

The E minor symphony does not differ materially in point of general style from its predecessors, two of which—No. 2, in D major, and No. 3, in F major—are more familiar to present hearers; but it may be said to reveal, if anything, greater care as regards its internal structure—a more scrupulous attention to minute details of development. Heinrich Riemann discussed the symphony as follows:

"It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, cellos). The themes, especially those in fanfare fashion, change form and color. The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is

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ever welcome; it brings joy and gives dramatic impetus to the movement. A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the cellos are derived. The third movement, *Allegro giocoso*, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a *Piu Allegro* for the close."

I. *Allegro non troppo*

There is no introduction to the first movement, which commences quietly but determinedly—in E minor, *Allegro non troppo* and 2-2 time—with the principal theme given out by the first and second violins in octaves in conjunction with soaring arpeggios for the violas and violoncellos—all over a harmonic background supplied by the basses, horns

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and wood-winds. The immediate development of this theme is quite brief, leading straightway to the appearance of a motive in some of the horns and wood-winds, the opening portion of which figures prominently throughout the remainder of the movement. This is followed by some free developments of the opening measures of the second motive and other subsidiary materials, which fill out the remainder of the first part of the movement.

The free fantasia (the first part of the movement is not repeated) starts with some suggestions of the first theme in the wood-winds, quickly resolving into a partial repetition of the theme itself, as it appeared in the beginning. This soon veers off, however, into a prolonged and exceedingly elaborate development, which may be described briefly as running mainly on figures from the first theme, and finally coming to an end with some sustained chords for the wind instruments, offset by undulating arpeggios in the strings. Then the recapitulation begins with the orthodox re-statement of the principal theme—in the violins, as at the commencement. The other materials already pointed out follow in regular order, the whole leading at length to a fine coda, which carries the movement to a powerful climax.

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II. *Andante moderato*

The second movement—in E major, *Andante moderato* and 6-8 time—opens in the horns with a motive from which its leading theme is evolved; the wood-winds join in, and then the clarinet announces the theme itself, over a *pizzicato* accompaniment from the strings. The second theme comes in the violoncellos embellished by a counter-melody in the violas and bassoon, and running counterpoint in the first violins. These melodies the composer has worked up into a composition of great romantic beauty, which finally concludes softly with a short coda founded on the first one.

III. *Allegro giocoso*

In place of the usual scherzo Brahms introduced a brilliant and spirited movement in the form of a rondo, which opens in C major, *Allegro giocoso* and 2-4 time—with the theme in the full orchestra *fortissimo*. As it reappears every now and again this theme is subjected to extensive modifications, the intervals between these several repetitions being filled out with contrasting episodical materials.

IV. *Allegro energico e passionato*

The finale—in E minor, *Allegro energico e passionato* and 3-4 time—assumes the form of a passacaglia, a scholastic and exceedingly interesting species of contrapuntal invention. The passacaglia was an

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old Spanish or Italian dance—originally for one or two dancers—which remained in vogue among the French as late as the eighteenth century; the style is quite similar to that of the chaconne, both being in 3-4 time and consisting of a long-spun and ever-changing contrapuntal superstructure developed over a persistently repeated theme. The passacaglia differs materially from the chaconne in one respect, however—the theme being transferable to any voice at will in the former, while in the latter it must be kept continuously in the bass, when it becomes what is known as a "basso ostinato." The development of either of these forms—which partake largely of the nature of the "theme and variations"—is essentially a matter of invention and technical skill.

The passacaglia is a very unusual form for a symphonic movement, and at the time of the appearance of this work no little discussion arose as to whether its introduction was altogether appropriate. The theme from which Brahms developed this remarkable finale is given out (without any introduction) by the wind instruments in harmony—the theme proper being the melody in the upper voice. This theme is forthwith distributed amongst the various parts—always surrounded by ingenious and elaborate contrapuntal embellishments, which steadily grow in interest until the number of variations reaches a total of thirty-three. Then a brilliant coda concludes the movement and the symphony.

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"VOYVODE," OPUS 78 (Posthumus), SYMPHONIC BALLAD

Peter Iljitsch Tschaikowsky
1840-1893

"THE 'VOYVODE'," a highly dramatic number, is based on a Russian poem by A. Pouchkine, after Michiewicz, of which the following is a prose translation.

The Story

The "Voyvode," a Russian noble, returns from the war. It is night, and going toward the nuptial bed he draws aside the curtains. "What! No one here! The bed is empty! Then it is true." His eyes lower in rage. Feverishly pulling at his gray mustache he throws back his long sleeves, and, locking the door, goes out into the night with vengeance in his heart. Furiously calling to his servant he cries, "Here there, food for the devil, why do I not see locks on the gate and watch-dogs about? Low-down infidel! Quick! My gun. Get sack and rope! I'll show my vengeance to that woman."

In terror, the servant obeys and follows his master, who creeps along the wall toward the garden. Hearing voices, they peer through the bushes and see the young and beautiful woman all in white sitting near the fountain with a man at her feet. They listen . . . . The man speaks . . . . "So nothing has been left to me of the former delights which I loved so much; the sighs of thy white bosom, the pressure of thy sweet hand. The 'Voyvode' has bought it all, but not with love. For how many years have I sighed for thee? For how many years have I searched for thee, and thou denied me? The 'Voyvode' did not look for thee, nor sigh for thee. He made his money ring and thou gave thyself up to him. I have come through the darkness of the night to see the eyes of my beloved one, to press her sweet hand, to wish her in her new abode many years of prosperity and joy; and then to leave her forever." The beauty shed tears and uttered lamentations, while the youth at her knees caressed her.

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The other two watching and listening through the bushes, drop their guns to the ground, load them with balls and powder from their belts, and draw nearer silently. "Master, I cannot aim," sighs the poor servant. "Is it the wind? I feel tears coming to my eyes. . . . . I tremble. . . . . My arms weaken. . . . . The priming misses the pan." "Hush, miserable cur," growls the 'Voyvode,' "I'll teach you to cry. Fill up the pan. . . . . Aim now . . . . more to the left . . . . higher . . . . I'll take care of her . . . . hush . . . . first for me . . . . wait . . . . "

The sound of the gun fills the garden. With a piercing cry the "Voyvode" falls. The servant, trembling with fear, has not been able to wait and his aim was bad, for the ball had found its mark in the forehead of the "Voyvode." (Translation by E. D. Beylard.)

CONCERTO FOR VIOLIN AND ORCHESTRA, B MINOR, OPUS 61

Camille Saint-Saens
1835

SAINT-SAENS wrote three violin concertos of which the first is in A minor (Opus 20), the second in C major (Opus 58), and the third, played today. This concerto, composed in 1880, was first performed at a Chatelet concert in Paris, January 2, 1881, by Pablo de Sarasate to whom it is dedicated. Dr. Otto Neitzel in his biography of Saint-Saens, says of this composition:

"The first and third movements are characterized by sombre determination, which in the *Finale*, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the *Finale;* it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and in timbre."

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The first movement (*Allegro non troppo*, B minor, 2-2 time) has its principal theme announced by the solo instrument. After much passage work the second theme enters, in E major, in the solo violin. The development concerns itself with the principal theme, which is for the most part worked out in the orchestra against passages in the solo instrument. Following this is a return to the original key and a modified recapitulation and a coda built on the first theme.

The slow movement (*Andantino quasi allegretto*, B flat major, 6-8 time) has something of the character of a Siciliano. After three measures of introduction the violin enters with the opening theme. Following an extended development of this material a new idea is presented, *forte*, by the solo instrument in F major. The first theme then returns in the orchestra, there is a partial repetition of the second by the violin, and a *coda* (formed of *arpeggio* passages of harmonics in the solo violin and the lower tones of a clarinet) brings the movement to a conclusion.

The *Finale* opens with introductory material (*Molto moderato e maestoso*, B minor, 4-4 time). The theme of this is announced by the violin and is short, followed by a second idea of impassioned character, also for the solo instrument. There is some passage work leading into a third subject in D major. Development of the first theme now takes place and is succeeded by a fourth subject in G major, first given out by muted violins and violas, and later by the solo instrument. An elaborate working out of former material now takes place, followed by a shortened recapitulation and a coda.

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Programme for Second Concert

Thursday, February 19, 1920

Soloist: Tina Lerner, Pianist

1. Overture, "Oberon" ..... *Weber*
2. Concerto for Pianoforte, A minor, Opus 16 ..... *Grieg*

Allegro moderato.
Adagio.
Allegro marcato.

Tina Lerner and Orchestra

3. Symphony No. 6, "Pathetic" ..... *Tschaikowsky*

Adagio—Allegro—Andante—Allegro vivo.
Allegro con grazia.
Allegro molto vivace.
Adagio lamentoso.

Mason & Hamlin piano used

1. Overture to "Oberon" ..... *Carl Maria von Weber*

"Oberon" or "The Elf-King's Oath"—Weber's last opera, and almost his very last composition—was completed in London on April 9, 1826. Three days later the work was produced at Covent Garden, where it was performed no less than twenty-eight times before the end of the following month. In accordance with the terms of his contract, the first twelve representations were conducted by the composer, and these, with the exception of a few appearances at concerts, were his final efforts in the cause of the art which he had served so faithfully and so brilliantly.

The overture, the last portion of the opera to be written, consists of a slow introduction (*Adagio sostenuto*) and an *Allegro con fuoco* movement—both in D major and 4–4 time; like the overtures to "Der Freischutz" and "Euryanthe" it is constructed from themes taken from the opera. The following (copied from a former program) does excellent service as a popular description of this brilliant composition:

Softly sounding through the surrounding silence we hear the long-drawn notes of Oberon's horn, the potent spell by which all the magical enchantments in the opera are conjured up. Elfin forms flit gracefully through the foliage. The fairy dance ends in a gentle sigh of love. Here we meet with one of von Weber's most charming and original orchestral devices. This tender love-melody is harmonized in three parts, the upper voice by two clarinets in their low *chalumeau* register, and the bass sustained by the second 'celli. Nothing could be simpler, and yet the effect is utterly without parallel in orchestration. Then comes a sudden crash of the whole orchestra—the most sudden, the least expected, the loudest sounding crash in all orchestral music. It is famous everywhere; it has probably given rise to more comic incident, in thus bursting upon the unprepared ears of the audience, than any other single passage in all orchestral music. And, curiously enough, it never loses its magic; every time you hear it, it sounds louder and more tremendous than the last. The ensuing *Allegro con fuoco* begins with a very pleasing rapid figure for the violins, an idea delightfully fresh and spirited. The second theme of this *Allegro,* first introduced by the clarinet and then taken from the final *stretto* of Reiza's grand scene, "Ocean! thou mighty monster."

2. Concerto for Pianoforte, A minor, Opus 16..... *Edward Grieg*

This work, the only pianoforte concerto that Grieg wrote, was performed for the first time in public by the composer himself, at a concert given in the Gewandhaus in Leipzig in 1879; and the brilliant success it then achieved has suffered no diminution during the many years which have since intervened. Grieg's published compositions number upward of one hundred, from which it will be seen that his pianoforte concerto is one of his earlier efforts; but it is proper to add that it suffers in no way by comparison with the majority of his more mature works.

The score, dedicated to Edmund Neupert, embraces the customary three movements, of which the first is a brilliant Sonata-form (A minor, *Allegro*

moderato, 4–4 time ; the second an expressive *Adagio* (D flat major, 3–8 time), and the last, which follows the one preceding without pause, an elaborate Rondo (A minor, *Allegro marcato,* 2–4 time).

The following remarks on the concerto were written by Philip H. Goepp for a performance by the Philadelphia Orchestra:

"Grieg stands perhaps the clearest example of the type of composer who employs and exploits his own national song and contents himself with the lyric forms in which the national vein is most directly uttered. Others are Glinka the Russian, Liszt the Hungarian, Dvorak of Bohemia. To a large degree Chopin, born in Poland of a Polish mother, is the national tone-poet of his native land. To go back a distance in time it would not be far wrong to think of Schubert as the distinctive pioneer of German song, for he was the first to abandon the Italian aria, which was still obediently followed by Mozart, for the untapped wealth of the German Lied. Composers of this kind are always marked by a fund and flow of melody. Grieg is perhaps the only one with whom a genius for harmonic treatment is an even more striking trait. And so the Concerto, that delves in special feats and effects of harmony and rhythm, without a strong thread of epic development, is well suited to such a national vein.

"Thus the work begins with a characetristic skip of the sixth degree of the minor and follows this presently in the same way in the major. Here it seems, with all the likeness, is a distinction between Scotch and Scandinavian song. The former omits the seventh degree, or leading note, and often the fourth; the latter may certainly leap from the seventh to the fifth degree in descent, with striking effect of national mode. And in the major Grieg charmingly rings the omission again and again, going both up and down.

It is significant that the *Adagio* begins with a somewhat similar descent of its melodious subject, omitting the second degree. In the last movement it would be difficult to point to special national features. There is an unusually broad contrast between the main theme, *Allegro marcato, poco animato,* in strongly accented thirds on each beat of the 2–4 rhythm, and the pathos of the second melody, flowing smoothly with half the rhythmic stress of the former. Indeed, with the rude system of our musical notation, the mere identity of rhythmic signature proves nothing. It is but a rough design for a common denomination of all the notes of a movement so that they agree in a common temporal plan. In reality, this whole episode has ceased to be Allegro, it is a true Andante melody, it has hardly a single rhythmic trait in common with the main subject, and is certainly all opposed in mood. The concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

"The wealth of harmonic invention of Grieg suggests a wonder whether, after all, much of the purely individual quality of his music has not been mistaken for a national vein. His subtle sense of modulation may be part of a purely individual equipment of his lyric genius. Nor would this necessarily conflict with Grieg's lifelong aim as a nationalist in Scandinavian music. It is well known that Grieg, influenced by Ole Bull, Nordraak and Kjerulf, led a modern revulsion against the German tradition followed by Gade. It may in truth be doubted whether Gade has not the Scandinavian color and spirit as

warm as any other, in his symphonies, for example, with all the classicism of form. It is interesting, too, to find one of the most appealing of Grieg's lyric pieces entitled 'Gade.' ''

I. *Allegro moderato,* A minor, 4–4 time. A roll for the kettledrum, followed by a loud chord, and a descending passage for the piano precedes the principal theme announced by the orchestra *piano.* The solo instrument takes it up. A transitional passage, beginning in the piano part with a light dotted figure, leads to the second theme, first played by the violoncellos (in C major) and continued by the piano. A tutti leads to the Development section in which only the principal theme is worked out. At the end of it, there are suggestions in the piano part of the vigorous descending passage which had begun the movement. The Recapitulation follows, the principal subjects being in A minor and A major respectively. A short tutti is followed by a cadenza for the piano, and a coda concludes the movement.

II. *Adagio,* D flat major, 3–8 time. The muted strings announce the theme. The piano enters with florid passages, which lead to a resumption of the opening subject *ff* in the solo instrument (tremolo in violins and violas).

III. *Allegro marcato,* A minor, 2–4 time. Nine introductory measures precede the entrance of the principal theme in the piano part. There is a tutti eight bars long, and the piano brings forward a transitional passage leading to a new idea, for the solo instrument, *fff.* Arpeggios in the piano part lead to a cadenza and vigorous development for the solo instrument. The true second theme follows in F major for the flute (tremolo in the strings). The piano takes it up. There is a gradual *diminuendo,* a pause and the Recapitulation sets in with the principal subject for the solo instrument as at first. The different sections are presented much as before, and the movement concludes with a division which in the nature of a coda (*Quasi Presto,* 3–4 time), brings in the second subject (*Andante maestoso*), now in A major, in the orchestra *forte,* the piano setting sweeping arpeggios against it.

3. Symphony No. 6 (''Pathetic'').....*Peter Iljitsch Tschaikowsky*

Although some of his compatriots deny that he is typically Russian, to us of the western world Tschaikowsky is emphatically ''Russia incarnate,'' his wonderful music expressing all the woe and despair, the substratum of barbarism and the upper layer of refinement and culture, and other characteristics of Russia at that time. And surely in no other work of his have we such a complete picture of the composer's mind and message as in this terribly beautiful symphony. It is a human and national document of exceptional fidelity and vividness; a profoundly moving picture of the mental agonies of a singularly unhappy life.

It is, perhaps, not too fanciful to say that this symphony expresses the dark despair and heartrending social sufferings of a people pictured here in music more effectively than they are pictured in the words by Tolstoi or Gorky, the same tinge of gloom that we see in the works of Russian novelists and poets gives to Tschaikowsky's musical utterances such a poignant, personal, heart-rending note, for which surely his Russian heredity and environment are responsible.

For that reason the "Pathetic" Symphony has aroused and maintained a popular interest almost unparalleled in the annals of musical history, and it remains the most profoundly stirring of his works.

The tragic circumstances associated with its first performance also tended to increase interest in the work. On October 16, 1893, the composer conducted the work for the first time in St. Petersburg; three weeks later he was dead. On the evening of November 1st Tschaikowsky went with some friends to a restaurant where, against their advice, he drank a glass of water. There were then in St. Petersburg the first signs of an epidemic of cholera, caused by impure water, and the next day it was found that Tschaikowsky was suffering from the dread disease, from which he died a few days later.

I. *Adagio—Allegro—Andante—Allegro vivo.* The symphony starts with a short *Adagio* introduction, the melody being in the lowest notes of the bassoon with a dark accompaniment in the violas and basses. At the nineteenth bar the *Allegro* begins with a theme formed from the introduction and played at first by violas and 'cellos. The flutes and clarinets answer this with a similar phrase and a counter-subject is introduced which leads up to a powerful climax. After some sinister harmonies in the trombones the beautiful consolatory second subject is heard, *andante,* in violins and 'cellos. Like the principal theme, this second subject has two counter-subjects of which the first is a kind of dialogue between flute and bassoon and the second a poignant descending scale which in one instance, when played by the trumpet, *fortissimo,* becomes menacing. After many fluctuating emotions and violent dramatic struggles the consolatory theme is again heard, the stress of the movement dies down and a beautiful coda, in which the theme is accompanied by descending *pizzicato* scales, ends the movement in an ominous calm.

II. *Allegro con grazia.* In the greatest possible contrast to the first movement, which is pervaded by an almost unrelieved gloom, stands the second movement, a peculiar blending of grace and melancholy. It is written in the unusual time signature of 5–4, and begins with a graceful dance subject in the 'cellos. Ultimately an interlude, or trio, follows, in which an extraordinary effect is gained by the incessant reiterations of the low D by the basses and tympani. Over this "organ-point" flute, violin and 'cello sing a sweetly, complaining tune. The first part is repeated, and the movement, despite its evident determination at the outset to be cheerful, ends in a rather melancholy spirit.

III. *Allegro molto vivace.* The third movement strikes a note of vigorous joy of life. "It is a piece of grand barbaric animalism," writes Neuman, "reminding us of a Tartar horde, galloping madly along the steppes, the sun glinting on its arms and full of the primitive joy of life." Although placed as the third movement in the work, it is really more in the style of the sweeping finale of a conventional symphony—a symphonic march in which Tschaikowsky gives full sway to his extraordinary skill in thematic development and instrumentation. It opens with a lace-work of triplet figures tossed from strings to woodwinds, through which is heard a faint and broken suggestion of the great march theme. At length the march emerges clearly and in its full form, which through continuous development, rises to a lofty pinnacle of exultation.

IV. *Adagio lamentoso.* The last movement, which might be considered the usual slow movement of a symphony misplaced, evokes again the tragedy-laden atmosphere of the opening. By the masterly manner of their presentation and the insistence with which they force themselves upon our notice, the composer has made this movement one of the most hugely impressive in musical literature. These sadly descending scales, so characteristic of Tschaikowsky, assume an air of profound exhaustion against which vainly pulsate the passionate syncopated triplets of the accompaniment. An ominous clang of the gong leads to a despairing passage in the brass that seems like a descent into the grave itself. Now the theme which at times breathed a spirit of consolation, is heard in a minor key, entirely bereft of its former element, and speaking only of gloom and defeat. It descends lower and lower, and the end is like a world "from which the last flickering breath of life has vanished."

Programme for Third Concert

Thursday, February 26, 1920

Soloist: Louis Persinger

1. Symphony C major ("Jupiter") ..... *Mozart*
   - Allegro vivace.
   - Andante cantabile.
   - Menuetto.
   - Finale.

INTERMISSION

2. Concerto for Violin and Orchestra, E minor ..... *Mendelssohn*
   - Allegro molto appassionato.
   - Andante—Allegro molto vivace.
   - Finale—Allegro molto vivace.
3. Prelude to "The Afternoon of a Faun" ..... *Debussy*
4. Hungarian Rhapsody No. 2 ..... *Liszt*

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The last two programmes in the present symphony series will be played Thursday evenings, February 26 and March 11. Patrons are reminded that two weeks elapse between these final concerts. The soloists will be Louis Persinger and Kajetan Attl.

The San Francisco Chamber Music Society has been engaged for a series of three concerts to be given in the Auditorium of Benjamin Ide Wheeler Hall, Wednesday evening, March 17, and Thursday evenings, March 25 and April 1. The Chamber Music Society gave a series of three concerts at the University last Fall and repeated requests for their re-engagement have led to this announcement. The ensemble includes Louis Persinger, violin; Louis Ford, violin; Nathan Firestone, viola; Horace Britt, 'cello; Elias Hecht, flute, and Gyula Ormay, piano.

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ELEVENTH PAIR SYMPHONY CONCERTS

CURRAN THEATER

Friday Afternoon, February 27, 1920, 3:00 o'clock

Sunday Afternoon, February 29, 1920, 2:45 o'clock

PROGRAMME

1. Symphony C. major ("Jupiter").....MOZART
   - Allegro vivace
   - Andante cantabile
   - Menuetto
   - Finale

2. Impressions from a Greek Tragedy.....ALBERT ELKUS
   (First performance anywhere)
   - Prelude, sostenuto—
   - Allegretto grazioso; allegro moderato—
   - Finale, andante maestoso.

   (Played without pause)

INTERMISSION

3. "The Swan of Tuonela," Opus 22.....SIBELIUS

4. Overture, "Le Carnaval Romain," Opus 9.....BERLIOZ

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Season 1919-1920

CURRAN THEATER

Sunday Afternoon, February 22, 1920, 2:45 o'clock

Soloist— LOUIS PERSINGER

PROGRAMME

National Anthem

1. WAGNER.....Overture to "The Flying Dutchman"

2. DVORAK.....Largo from "New World" Symphony

3. MENDELSSOHN.....Concerto for Violin, E Minor
   Allegro molto appassionato Andante—Allegro molto vivace
   Finale—Allegro molto vivace
   MR. PERSINGER

INTERMISSION

4. MASSENET.....Ballet Suite, "Le Cid"
   I. Castillane II. Argonaise III. Aubade
   IV. Madrilene V. Navarraise

5. *a.* TSCHAIKOWSKY..... Andante Cantabile
   From String Quartet No. 1
   b. BERLIOZ.....Dance of the Sylphs
   From Damnation of Faust

6. *a.* JENSEN..... Murmuring Zephyr
   b. GRAINGER.....Molly on the Shore

7. STRAUSS.....On the Beautiful Blue Danube

SPECIAL NOTICE TO MEMBERS

The second members' concert will be held in the Palm Court of the Palace Hotel on the evening of March 4, 1920, at 9 o'clock. This advance notice is given in order that those desiring to make dinner reservations at the hotel may do so in due season.

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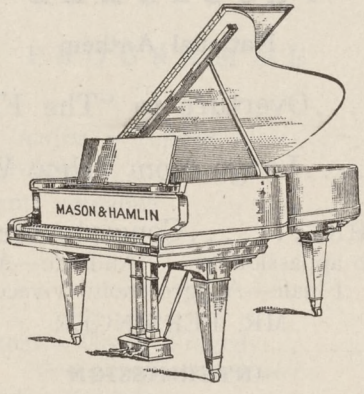

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:: PROGRAMME NOTES :

OVERTURE TO "THE FLYING DUTCHMAN"

Richard Wagner
1813-1883

IN 1839 Wagner, accompanied by his wife and a big Newfoundland dog, set out on a boat for Paris from Pillau. It was a small merchant vessel which met with such a stormy passage that the ship was compelled to find safety in one of the Norwegian fjords. Speaking of this journey Wagner said: "The passage through the Norwegian fjords made a wonderful impression on my fancy. The legend of the Flying Dutchman, as I heard it confirmed by the sailors, acquired a definite, peculiar color, which only my adventures at sea could have given it."

The legend of the Flying Dutchman was used as the basis of Wagner's opera of the same name, the story of the blasphemous captain who swore to round the cape in the tempest if it took him an eternity, who was cursed to wander over the deep and have respite once every seven years until redeemed by love of a woman.

The overture opens with a graphic picture of the storm at sea. Through the turbulent figure in the strings there soon appears the motive of the curse laid on the Dutchman in the horns and bassoons. The storm subsides and in a beautiful andante the song of Senta in the second act, the motive of the woman's redeeming love, is heard. The storm again rises. Added to the material already used there is also a theme from the sailors' chorus. The coda, which presents the climax of the overture, is based on the theme from Senta's ballad.

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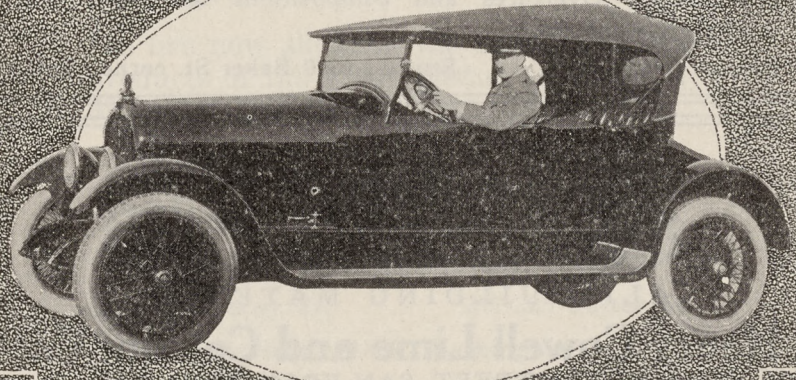

LARGO FROM THE "NEW WORLD" SYMPHONY

Antonin Dvorak
1841-1904

THIS is the most popular movement of Dvorak's Fifth Symphony, "From the New World." By some it is said to be Dvorak's remembrances of his simple home life in the bustle of American activity while another has claimed that the plaintive opening melody, which is so full of tenderness and heartfelt appeal, is "a suggestion of a lovely night on the margin of a forest." Dvorak himself stated that the reading of Longfellow's "Hiawatha" suggested the movement. Whatever the individual interpretations may be, the evident fact to an audience is that the movement has a charm of calm melancholly and soulful sentiment.

The woodwinds and brasses intone solemn chords whereupon the first theme is sung by the English horn, a theme which has the beauty and tenderness of a lullaby with the singer's heart and mind wandering to some far-off home of earlier happiness. There is a change of movement, a modulation to C sharp minor and the introduction of a new theme, by the flutes and oboes, to a tremolo accompaniment of the strings. The woodwinds supplement this by an expressive melody over the pizzicato accompaniments of the basses. There are little tremolo interpolations by the violins as this section proceeds and it has been

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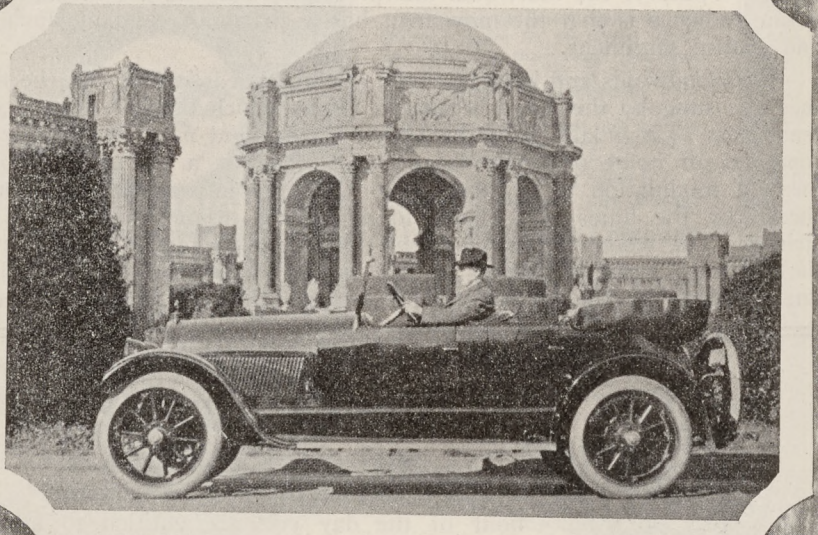

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suggested that these "may be intended to signify the gradual awakening of animal life in the prairie scene." Dvorak spent a summer with friends in Iowa. The first theme of the English horn returns at the end and the solemn chords with which the movement began also close it.

CONCERTO FOR VIOLIN AND ORCHESTRA, E MINOR, OPUS 64

Felix Mendelssohn-Bartholdy
1809-1847

THIS concerto, the only published example of its kind by Mendelssohn, was finished in 1844. As with the Scotch Symphony, a long period of time elapsed between the beginning and the completion of the violin concerto. In 1838 Mendelssohn had conceived the plan of composing such a work; for in July of that year he wrote to Ferdinand David, "I should like to write a violin concerto for you next winter. One in E minor runs in my head, the beginning of which gives me no peace." It would appear that the actual composition of any portion of the work had not been begun even a year later than the date at which this letter was written. In July, 1839, Mendelssohn again wrote to David, who had urged him to the task of creating the work: "Now that is very nice of you to press me for a

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San Francisco Symphony Orchestra

ALFRED HERTZ, Conducting

CURRAN THEATER

Sunday Afternoon, March 7, 1920, at 2:45 o'clock

PROGRAMME

1. Prelude to "Lohengrin".....WAGNER

2. Nutcracker Suite .....TSCHAIKOWSKY

   I. Miniature Overture

   II.
   a. March
   b. Dance of the "Fee Dragee"
   c. Russian Dance
   d. Arabian Dance
   e. Chinese Dance
   f. Dance of the "Mirlitons"

   III. Dance of the Flowers

3. "A Night on the Bald Mountain".....MOUSSORGSKY

INTERMISSION

4. Symphonic Poem, "Le Rouet d'Omphale"....SAINT-SAENS

5. a. Scotch Poem, Opus 31, No. 2.....MACDOWELL
   b. Poem Erotique, Opus 31, No. 6.....MACDOWELL

6. Two Hungarian Dances.....BRAHMS

7. a. "The Bee" .....SCHUBERT
   b. Loin du Ball.....GILLET

8. Overture Solennelle, "The Year 1812".....TSCHAIKOWSKY

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violin concerto. I have the liveliest desire to write one for you, and if I have a few propitious days here I shall bring you something of the sort. But it is not an easy task. You want it to be brilliant, and how is such a one as I to manage that? The whole first solo is to consist of the high E."

The orchestral accompaniment of the violin concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle drum and strings.

I.

(*Allegro molto appassionato,* E minor, 2-2 time). After an introductory measure in the orchestra the solo violin begins at once with the principal theme. After the statement of this the orchestra breaks in with a section of its own based on the same material, following which the violin brings forward a new idea over a pulsating figure in the wind. There is passage work in triplets leading to the second theme in G major, played by the clarinets and flutes over a long held G in the solo violin. The Development begins in the solo instrument with a working-out of the principal theme, this being the only material that is used. The cadenza is introduced at the close of the Development instead of at the end of the Recapitulation, as was usual with other writers. The Recapitulation enters shyly, as it were, in the midst of the

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arpeggios of the solo violin. The subjects are presented as before, the second theme being now in E. There is no pause between the first movement and the Andante.

II.

(*Andante*, C major, 6-8 time). This movement puts forward eight measures of Introduction before the violin announces the principal theme. It is interesting to remember that Mendelssohn originally intended the accompaniment (in the strings) to this melody to be played *pizzicato*. "I intended to write it in this way," wrote Mendelssohn to David, "but something or other—I really don't know what—prevented me." There is a middle section of a more agitated character, and the first part then returns.

III.

The Finale is preceded by a short introductory movement (*Allegro non troppo*, 4-4 time.) The main movement (*Allegro molto vivace*, E major, 4-4 time) has its first theme set forth by the solo instrument. Following brilliant passage work in the violin, the orchestra brings in *ff* a new theme in B major. This is worked over at considerable length, and over a development (in the strings) of the principal theme the violin sings a new subject in G major. A Recapitulation ensues in which the orchestra takes this theme while the solo instrument brings

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forward the opening subject of the movement. The *fortissimo* second theme appears once more in the orchestra, this time in E major, and there is a brilliant Coda.

BALLET SUITE, "LE CID"

Jules Massenet
1842-1912

MASSENET'S opera, "Le Cid," the story of which is based on the adventure of the national hero of Spain, was produced at the Grand Opera in Paris, November 30, 1885. It was a very successful work. While the action is founded on Racine's drama of the same name, Massenet followed the will of the French public and included a ballet in each of the four acts. The music for these ballets has been formed into an orchestral suite. While the various numbers are not built on actual Spanish melodies, they are largely imitative of the music of the different provinces of Spain. The first is the *Castellane,* typical of old Castile. Then comes the *Aragonaise,* which is a spirited, highly colored dance of Aragon. The *Aubade* is a charming morning serenade with an imitation of guitar and mandolin music. The *Madrilene* is the dance of Madrid, divided into two parts. The first is langurous and dreamy; the second animated and boisterous. The

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ANDANTE CANTABILE, FROM STRING QUARTET, NO. 1

Peter Iljitsch Tschaikowsky
1840-1893

TSCHAIKOWSKY wrote his first string quartet in 1871 for a concert which he gave in Moscow in order to raise funds to undertake foreign travel. He was professor at the Moscow conservatory at the time at a very small salary and, at the suggestion of his friend Nicholas Rubinstein, arranged a concert of his works to secure money for the travels he had planned. As there was no orchestra available for this concert Tschaikowsky wrote a quartet for it, which was his first work in the line of chamber music. It was very successful and the slow movement, which is being played today by all the strings (except the basses), has become a favorite concert number. It remains only to record the success of Tschaikowsky's artistic enterprise. The concert was well attended and the financial receipts were such as to warrant the making of the foreign tour.

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The andante cantabile is based on a Russian folk song with which Tschaikowsky became acquainted in a peculiar manner. A plasterer was working outside the house in which the composer was living. Tschaikowsky heard him humming a song several times while at work. The melody pleased him and he finally sought out the workman. He took down the song and used it as the principal theme of this section of his quartet. Later the song, which is a Russian folk tune, was included in the collection of Russian folk songs compiled by Rimsky-Korsakow.

DANCE OF THE SYLPHS, FROM "THE DAMNATION OF FAUST"

Hector Berlioz
1803-1869

THIS number is an orchestral piece from the dramatic legend, "The Damnation of Faust," which Berlioz began in 1845 and completed the following year. In stage form it was produced at the Opera Comique in Paris, December 6, 1846. It was not very successful at first, but later on gained public approval and recognition. While

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it is still given in stage form at many of the prominent opera houses of the world, it is more frequently performed in concert style. Berlioz took his inspiration from Goethe's masterpiece. Liszt suggested to him the idea of reading a prose translation into French of the great poem, which Berlioz did. He was tremendously impressed and set down to write a series of eight scenes founded on "Faust." Later he destroyed these and, twenty years after, the "Damnation of Faust" was written. It is dedicated to Liszt.

The Dance of the Sylphs concludes the second part of the work. Faust is sleeping in a meadow along the banks of the Elbe and Mephistopheles summons the gnomes and sylphs to fill the mind of Faust with lovely fancies. It is a fairy waltz, of filmy delicacy, and is based on the slumber song which immediately precedes it. The orchestral device used by Berlioz in scoring this ballet is simple but remarkably effective. The combination of drum taps with harmonics on the harp is both novel and dainty. The basses hold a pedal point D

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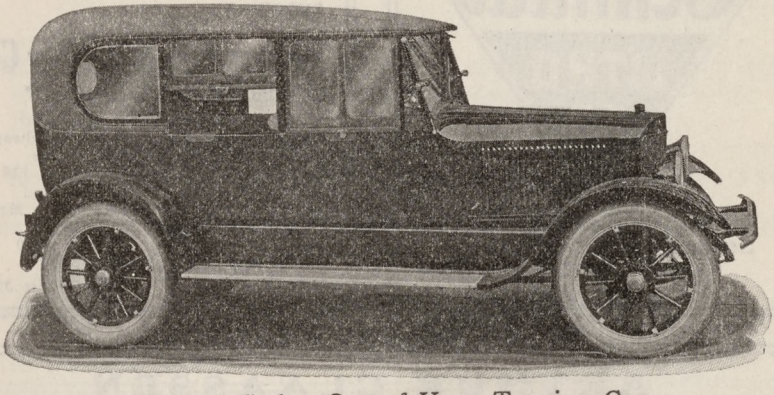

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throughout while the exquisite tracery of the melody is charmingly woven by the strings.

"MURMURING ZEPHYR"

Adolph Jensen
1837-1879

ADOLPH JENSEN was born in Konigsberg, 1837 and died at Baden-Baden, 1879. He was largely self-taught, but came under the influence of Schumann, the effect of which is evident in his songs. Although Jensen's most important works are vocal compositions, he also produced many works for orchestra and pianoforte. His songs have gained much popularity among singers because of their perfect taste, their fine sense of fitness, and perfection of form and their 'singability'." Of his many songs, "Murmuring Zephyr" is one of the most tuneful and appealing. The orchestral arrangement played today is by Frederick Stock.

MOLLY ON THE SHORE

Percy Grainger
1882

THE work is published among the composer's "British folk-music settings," "lovingly and reverently dedicated to the memory of Edward Grieg."

If we wonder how Mr. Grainger produces his effects, we may note first of all an insistent and infectious rhythm; perhaps the charm

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lies in this very insistence. To be sure, the reiteration involves the tune as well as the rhythm. Somewhat subordinate are the dainty strokes of harmony. In a broad view, Mr. Grainger must be reckoned as part of the nationalist wave that has been sweeping over music in England, like a similar pulse in other countries. Music is today probably more nationalistic than it was two hundred years ago, when intercourse was far more difficult. Then there are the climaxes of the gathering momentum, rhythmic and dynamic, together with strokes of barbaric harmony.

The very directions and terms suggest the temper of the music, as do those of the modern French school. In the score the tempo if "Fast"; the instrumen's are "1st fiddle; 2d fiddle; middle-fiddle; bass-fiddle ('cello). The first and last are "plucked" in the beginning; later they are "bowed". At first very soft, the music grows "louder bit by bit," while the "middle-fiddle" is "off with the mute." Presently the tune is struck "short and heavy," then "louder." In a later section, before the climax with a new stirring melody, the "middle-fiddles" play "feelingly and piercingly." Then the "bass-fiddles" sing a strain "feelingly and clingingly." Presently the contrasting melodies are combined, the faster above the slower in the middle, or in the bass. Towards the end the music "softens" more and more until the shock of the last plucked chord.

ON THE BEAUTIFUL BLUE DANUBE

Johann Strauss
1825-1899

STRAUSS, the "Waltz King," belonged to a celebrated dynasty of musicians who ruled over the realm of dance music. No less than five of the family have been distinguished in this field. Johann Strauss I, father of the composer of "The Blue Danube," was largely self-educated in music, but he organized a band which, under his own baton, introduced his wal zes in all the capitals of Europe and made him the musical hero of the day. Johann II inherited his father's talents along with his band, and won an even greater measure of popular favor. His many concert tours brought him as far as the United States. Among his waltzes the one played today became almost folk-music in Austria, and others nearly as popular were "Artist's Life" and "Vienna Blood." These waltzes are notable for piquant rhythm, melodic distinction and a subtle orchestration that won praise even from Brahms.

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Thursday, February 26, 1920

Soloist: LOUIS PERSINGER

1. Symphony C major ("Jupiter") ..... *Mozart*
   - Allegro vivace.
   - Andante cantabile.
   - Menuetto.
   - Finale.

INTERMISSION

2. Concerto for Violin and Orchestra, E minor ..... *Mendelssohn*
   - Allegro molto appassionato.
   - Andante.
   - Finale—Allegro molto vivace.

   LOUIS PERSINGER

3. Prelude to "The Afternoon of a Faun" ..... *Debussy*

4. Hungarian Rhapsody No. 2 ..... *Liszt*

1. Symphony in C major ("Jupiter").....*Mozart*

The C major symphony is Mozart's last work in this form. In 1788 he composed, within the space of a few weeks, three symphonies. The first of these (E flat) is dated June 26, the second (G minor) bears the date of July 25, and the third, the above C major symphony, that of August 10. The latter is considered to be the greatest and noblest of all Mozart's symphonies.

The sobriquet, "Jupiter," the origin of which is uncertain, has become classical. It is ascribed by some historians to J. B. Cramer. Mendelssohn, though extremely conservative in such matters, used it in a letter of March 7, 1845. The title was probably first used in a program of a Philharmonic Concert at London, March 26, 1821. Schumann, in speaking of this symphony, said: "There are things in the world about which nothing can be said, as Mozart's C major symphony with the fugue, much of Shakespeare, and pages of Beethoven." Von Bulow, in his now famous utterance, said: "I call Brahms' first symphony the tenth, not because it should be placed after the ninth (of Beethoven): I should put it between the second and the 'Eroica,' just as I think the first, not the symphony of Beethoven, but the one composed by Mozart and known by the name of 'Jupiter.' "

In a program of The Philadelphia Orchestra the C major symphony is commented on by Philip H. Goepp: "Mozart and Haydn, hardly conscious of the full poetic capacity of the symphony, were, in a sense, still in the formative stage. Yet this was, in a way, their strength, both in point of unconsciousness and of formal beauty. The difference in Mozart's three greatest symphonies is very great. The present is the first of all such works where the climax has moved forward to the finale. In the 'Jupiter' the first three movements seem mere prelude to the last.

"The first, *Allegro Vivace,* begins with an electric burst of the whole orchestra in a sparkling phrase, which with its inversions seems to unite the whole symphony in a common conception. There is no defined melody. It is all like a broad *fanfare* to show the breadth of scope and the intellectual pitch of the whole. There is a constant tendency to short terse legends in tone. Not until the keen air of the original key is forsaken is there a lapse into gently swinging melodies, of which the second, in particular, is a grateful gliding into a more placid, a more human, perhaps a more frivolous mood. The development begins in light humor, with charming counterpoint. And this shows an innocence of anything profounder than a vague cheeriness. Neither the first nor second movement has the profound feeling of the G minor. But the whole symphony deepens as it proceeds. And so in the *Andante,* as the first theme is rather formal and stately in its mood, the second is fairly steeped in sentiment. There begins the real song,—the poetry of the story; and from this point the treatment of the first theme is richer and fuller. The *Menuetto,* with all its charm of lightness and dainty swing, is clearly conceived without the vigor and profundity of the Menuetto of the G minor and E flat symphonies. It is pure dance and so prepares for a recoil of solemnity.

"But in the *Finale,* in reverse of the G minor, there is a most thralling architecture, all on a theme of four notes, united, augmented, diminished. The vagueness of the first movement is justified; the whole is a broadly poetic conception, which is really more Greek than Gothic. There is *Jupiter Tonans.* The view is always Olympian and manifold, taking on a great cosmic complexity. In the wake of the main subject come other phrases. One in the bass recalls the beginning of the whole work. After a full cadence rings out what has been called the 'hammer theme,'—might be called the 'thunderer,' carried on in two voices, one a third above the other. At the end of this rumbling energy in the forge of the gods comes a fugal fabric in five separate voices from the strings on the motto, sung in quiet fancy, each entering voice shutting off the last word of its forerunner, all the violins coming in, from first to basses. Then echoes the blast of full orchestra, the theme above, the hammer-phrase below. Now a new counter-figure of importance is developed, also entering fugally.

"There is a sudden change to the gentle second melody, still in the violins. Around its disguised entrance the former phrases are constantly hovering. Presently there is a compact forceful passage in the (inverted) second theme, without a suspicion of the lamp; on the contrary, with ever added strength and

vigor, and a peculiar sense of economy and mathematical perfection. We cannot but recall the old definition of the composer as the unconscious arithmatician. Now follows the most royal counterpoint, sparks flying from the shock of discord, all with surest touch of perfect harmony. The development begins more reflectively. But the counterpoint is so dazzling, so overwhelming, that only by intense expectancy, looking again and again,—the sunlight is too bright—you can discern the components, shading the eyes and standing farther back. But perhaps the general dazzle is the real intent, rather than spelling out each theme. At last the legend appears boldly in its original guise in the basses, with enchanting modulation from mystery to certainty. At the end, after a reprise in the respective keys, comes the most marvelous episode of all, with the motto, inversion, and diminution in one, and the other two themes, all in perfect harmony. There is an unquenchable thirst for new statements, new guises. The conception is of the boldest intellectual span. It stamps Mozart as one of the most broadly constructive minds the world has produced.''

I. *Allegro vivace*

Allegro vivace, C major, 4–4 time. The movement opens immediately with the announcement of the first theme. The theme is in two sections. Imposing triplets of the full orchestra alternating with a gentler melodious passage for strings; the second of a martial nature with strongly marked rhythm for trumpets and drums. There is extensive development of the figures with some new counter ones. The strings have the second theme: ''a yearning phrase,'' wrote William Foster Apthorp, ''ascending by two succesive semitones, followed by a brighter, almost a rolicking one—is it Jove laughing at lovers' perjuries? —the bassoon and flute soon adding richness to the coloring by doubling the melody of the first violins in the lower and upper octaves.'' This theme is in G major. There is a cheerful conclusion theme, and the first part of the movement ends with a return of the martial rhythm of the second section of the first theme. The free fantasia is long and elaborate. The third part is almost like unto the first with changes of key.

II. *Andante cantabile*

Andante cantabile, F major, 3–4 time. The first part presents the development in turn of three themes which are so joined that there is apparent melodic continuity. The second part consists of some more elaborate development of the same material.

III. *Menuetto*

Menuetto: *Allegro*, C major, 3–4 time. The movement is in the traditional minuet form. The chief theme begins with the inversion of the first figure, the ''chromatic sigh,'' of the second theme in the first movement, and this ''sigh'' is hinted at in the Trio which is in C major.

IV. *Finale*

Allegro molto, C major, 4–4 time. The movement is often described as a ''fugue on four subjects.'' Mr. Apthorp wrote concerning it as follows: ''Like the first movement, it is really in 2–2 (*alla breve*) time; but Mozart, as was not unusual with him, has omitted the hair stroke through the 'C' of common time—a detail in the use of which he was habitually extremely lax. As far as the 'fugue on four subjects' goes, the movement can hardly strictly be called a fugue; it is a brilliant rondo on four themes, and the treatment of this thematic material is for the most part of a fugal character—the responses are generally 'real' instead of 'tonal.' Ever and anon come brilliant passages for the full orchestra which savor more of the characteristically Mozartish '*tutti* cadences' to the separate divisions of a rondo or other symphonic movement than they do of the ordinary 'divisions' in a fugue. Still fugal writing of a sufficiently strict character certainly predominates in the movement. For eviscerating elaborateness of working-out—all the devices of *motus rectus* and *motus contrarius* being resorted to; at one time even the old *canon cancrizans*—this movement may be said almost to seek its fellow. It is at once one of the most learned and one of the most spontaneously brilliant things Mozart ever wrote.''

2. Concerto for Violin and Orchestra, E minor, Opus 64 — *Felix Mendelssohn-Bartholdy*

This concerto, the only published example of its kind by Mendelssohn, was finished in 1844. As with the Scotch Symphony, a long period of time elapsed between the beginning and the completion of the violin concerto. In 1838 Mendelssohn had conceived the plan of composing such a work; for in July of that year he wrote to Ferdinand David, "I should like to write a violin concerto for you next winter. One in E minor runs in my head, the beginning of which gives me no peace." It would appear that the actual composition of any portion of the work had not been begun even a year later than the date at which this letter was written. In July, 1839, Mendelssohn again wrote to David, who had urged him to the task of creating the work: "Now that is very nice of you to press me for a violin concerto. I have the liveliest desire to write one for you, and if I have a few propitious days here I shall bring you something of the sort. But it is not an easy task. You want it to be brilliant, and how is such a one as I to manage that? The whole first solo is to consist of the high E."

The orchestral accompaniment of the violin concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

I

(*Allegro molto appassionato,* E minor, 2–2 time.) After an introductory measure in the orchestra the solo violin begins at once with the principal theme. After the statement of this the orchestra breaks in with a section of its own based on the same material, following which the violin brings forward a new idea over a pulsating figure in the wind. There is passage work in triplets leading to the second theme in G major, played by the clarinets and flutes over a long held G in the solo violin. The Development begins in the solo instrument with a working-out of the principal theme, this being the only material that is used. The cadenza is introduced at the close of the Development instead of at the end of the Recapitulation, as was usual with other writers. The Recapitulation enters shyly, as it were, in the midst of the arpeggios of the solo violin. The subjects are presented as before, the second theme being now in E.

II

(*Andante,* C major, 6–8 time.) This movement puts forward eight measures of Introduction before the violin announces the principal theme. It is interesting to remember that Mendelssohn originally intended the accompaniment (in the strings) to this melody to be played *pizzicato.* "I intended to write it in this way," wrote Mendelssohn to David, "but something or other—I really don't know what—prevented me." There is a middle section of a more agitated character, and the first part then returns.

III

The *Finale* is preceded by a short introductory movement (*Allegro non troppo,* 4–4 time.) The main movement (*Allegro molto vivace,* E major, 4–4 time) has its first theme set forth by the solo instrument. Following brilliant passage work in the violin, the orchestra brings in *ff* a new theme in B major. This is worked over at considerable length, and over a development (in the strings) of the principal theme the violin sings a new subject in G major. A recapitulation ensues in which the orchestra takes this theme while the solo instrument brings forward the opening subject of the movement. The *fortissimo* second theme appears once more in the orchestra, this time in E major, and there is a brilliant Coda.

3. Prelude to "The Afternoon of a Faun".....*Claude Achille Debussy*

Debussy is one of the most interesting and original of modern composers. He was born at St. Germain-en-Laye, near Paris, and studied at the Paris Conservatoire. He was awarded the Prix de Rome in 1884 for his cantate, "The Prodigal Son." His most famous orchestral work is the prelude "L'Apres midi d'un Faun" ("The Afternoon of a Faun"). It was composed in 1892 and first played at a concert of the Societe Nationale in Paris, December 23, 1894. It is based on an eclogue of Stephen Mallarme, and is dedicated to Raymond Bonheur.

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, and strings. There is much that is obscure in the language of "The Afternoon of a Faun," but the substance of the poet's mood and meaning is thus summed up by Mr. Grosse:

". . . . A faun—a simple, sensuous, passionate being, wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vauger and vauger grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious start of wine, that he may peruse the dubious ecstasy into the more hopeful boskages of sleep. . . ."

4. Hungarian Rhapsody No. 2.....*Franz Liszt*

Liszt wrote fifteen of these Hungarian Rhapsodies (all originally written for piano). They are called "Hungarian" only by courtesy and a sort of national adoption, as they are made up, not of Hungarian, but of Gypsy melodies. When these nomadic tribes first descended upon Europe—from just where no one knows, though it is supposed they came from India—they were more hospitably received and protected in Hungary than elsewhere. It was supposed at the time that they came from Egypt, and our word "Gypsy" is really a corruption of "Egyptian." Liszt, in his work on "The Bohemians and Their Music in Hungary," says: ". . . . We have called these rhapsodies 'Hungarian' because it would not be just to separate in the future what has been united in the past. The Hungarians have adopted the gypsies as their national musicians. They have identified themselves with their proud and warlike enthusiasms, as with their poignant griefs, which they know so well how to depict. . . . Hungary, then, can with good right claim as its own this art nourished by its cornfields and its vineyards, developed by its sun and its shade, encouraged by its admiration, embelished and ennobled, thanks to its favor and protection."

They are called "rhapsodies" because of their resemblance, in form, character and content, to those detached, fragmentary poems sung or recited by the wandering bards, troubadours and rhapsodists of the olden time—poems embodying the collective sentiments, the heroic deeds, the touching or stirring experiences of a people, which were later collected and welded together, with more or less coherency, by some master mind, to form the national epic of that

people. Regarded from a purely musical standpoint, the rhapsodies have occasioned much controversy and considerable adverse criticism on the part of certain musicians who pride themselves on their loyalty to conservative traditions. They have been decried as trivial, superficial and sensational; as lacking in depth and dignity, in symmetry of form and nobility of sentiment. These critics seem to forget that the object of all art is primarily, not instruction or elevation, or even abstract beauty, but expression. Its mission is to portray, not exclusively the highest and grandest emotions of humanity; but every experience, every shade of feeling, every psychological possibility of the race, with equally sympathetic fidelity. These rhapsodies do not purport to embody the loftiest or profoundest sentiment which Liszt was personally capable of feeling or portraying, but the life, scenes and moods of the gypsy camp, presented in the primitive, but spontaneous and vividly graphic tone imagery of the gypsies themselves.

The orchestral arrangement played tonight of the Second Rhapsody is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, glockenspiel, side drums, bass drums, cymbals, triangle, harp, and strings. Constructively the composition begins with a slow section (*Lento a capriccio*, C minor, 2–4 time) eight measures long, followed by another (*Andante mesto*), which is in its turn succeeded by a quick movement (*Vivace* and *Tempo giusto vivace marcato assai*). These movements are characteristic of the Hungarian Csardas, which consists of a slow movement (*Lassu*) and an *allegro* of wild impetuosity (*Friska*, or *Friss*).

Programme for Fourth Concert

Thursday, March 11, 1920

Soloist: Kajetan Attl

1. Symphony No. 5, C minor, Opus 67 ..... *Beethoven*

   Allegro con brio
   Andante con moto
   Scherzo—
   Finale

INTERMISSION

2. (*a*) The Enchanted Lake ..... *Liadow*

   (*b*) Kikimora ..... *Liadow*

3. Introduction and Allegro ..... *Ravel*

   For Harp Solo, Flute, Clarinet and Strings

   Harp Solo, Mr. Attl

4. Prelude to "The Mastersingers" ..... *Wagner*

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The fourth programme in the present symphony series will be given Thursday evening, March 11. Patrons are reminded of the fact that two weeks elapse between the third and fourth programmes.

For the information of our patrons announcement is made of the following musical events and lectures which will be held at the University of California under the auspices of the Greek Theatre during March and April:

San Francisco Chamber Music Society, March 17, 25, and April 1.

William Butler Yeats, March 24.

Rossini's *Stabat Mater,* with soloists, chorus and orchestra under the direction of Mr. Paul Steindorff, April 2.

Tina Lerner, April 7, 14, and 21.

Vachel Lindsay, April 15.

Second Annual Shakespeare Contest, April 24.

Beginning with Sunday, March 7, a half-hour of music will be given in the Greek Theatre every Sunday afternoon at four o'clock.

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TENTH AND LAST "POP" CONCERT

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ALFRED HERTZ, Conducting

CURRAN THEATER

Sunday Afternoon, March 7, 1920, at 2:45 o'clock

PROGRAMME

1. Prelude to "Lohengrin".....WAGNER

2. Nutcracker Suite .....TSCHAIKOWSKY
   - I. Miniature Overture
   - II.
     - a. March
     - b. Dance of the "Fee Dragee"
     - c. Russian Dance
     - d. Arabian Dance
     - e. Chinese Dance
     - f. Dance of the "Mirlitons"
   - III. Dance of the Flowers

3. "A Night on the Bald Mountain".....MOUSSORGSKY

INTERMISSION

4. Symphonic Poem, "Le Rouet d'Omphale"....SAINT-SAENS

5. a. Scotch Poem, Opus 31, No. 2.....MACDOWELL
   b. Poem Erotique, Opus 31, No. 6.....MACDOWELL

6. Two Hungarian Dances.....BRAHMS

7. a. "The Bee" .....SCHUBERT
   b. Loin du Ball.....GILLET

8. Overture Solennelle, "The Year 1812".....TSCHAIKOWSKY

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theater from 10 A. M. on Concerts days.

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244th and 245th Concerts

Season 1919-1920

CURRAN THEATER

Friday Afternoon, February 27, 1920, 3:00 o'clock

Sunday Afternoon, February 29, 1920, 2:45 o'clock

PROGRAMME

National Anthem

1. MOZART.....Symphony in C Major ("Jupiter")
   - Allegro vivace
   - Andante cantabile
   - Menuetto
   - Finale

2. ALBERT ELKUS...Impressions from a Greek Tragedy
   (First performance anywhere)
   - Prelude, sostenuto
   - Allegretto grazioso; allegro moderato
   - Finale, andante maestoso.

   (Played without pause)

INTERMISSION

3. MENDELSSOHN.....Scherzo from "A Midsummer Night's Dream"

4. BERLIOZ....Overture, "Le Carnaval Romain," Opus 9

SPECIAL NOTICE TO MEMBERS

The second members' concert will be held in the Palm Court of the Palace Hotel on the evening of March 4, 1920, at 9 o'clock. This advance notice is given in order that those desiring to make dinner reservations at the hotel may do so in due season.

Announcement

12th and Last Pair Symphony Concerts

CURRAN THEATER

Friday Afternoon, March 12, 1920, 3:00 o'clock

Sunday Afternoon, March 14, 1920, 2:45 o'clock

PROGRAMME

1. Symphony No. 5, C Minor, Opus 67.....BEETHOVEN
   Allegro con brio
   Andante con moto
   Scherzo —
   Finale

INTERMISSION

2. Scherzo, "The Sorcerer's Apprentice".....DUKAS

3. Prelude to "The Mastersingers".....WAGNER

Tickets on sale at box office of Sherman, Clay & Co., hours 9 to 1 and 2 to 5; and at Curran Theater from 10 A. M. on Concerts days.

:: PROGRAMME NOTES :

SYMPHONY IN C MAJOR, ("JUPITER")

Wolfgang Amadeus Mozart
1756-1791

THE C major symphony is Mozart's last work in this form. In 1788 he composed, within the space of a few weeks, three symphonies. The first of these (E flat) is dated June 26, the second (G minor) bears the date of July 25, and the third, the above C major symphony, that of August 10. The latter is considered to be the greatest and noblest of all Mozart's symphonies.

The sobriquet, "Jupiter," the origin of which is uncertain, has become classical. It is ascribed by some historians to J. B. Cramer. Mendelssohn, though extremely conservative in such matters, used it in a letter of March 7, 1845. The title was probably first used in a program of a Philharmonic Concert at London, March 26, 1821. Schumann, in speaking of this symphony, said: "There are things in the world about which nothing can be said, as Mozart's C major symphony with the fugue, much of Shakespeare, and pages of Beethoven." Von Bulow, in his now famous utterance, said: "I call Brahms' first sym-

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phony the tenth, not because it should be placed after the ninth (of Beethoven): I should put it between the second and the 'Eroica,' just as I think the first, not the symphony of Beethoven, but the one composed by Mozart and known by the name of 'Jupiter.'"

In a program of The Philadelphia Orchestra the C major symphony is commented on by Philip H. Goepp: "Mozart and Haydn, hardly conscious of the full poetic capacity of the symphony, were, in a sense, still in the formative stage. Yet this was, in a way, their strength, both in point of unconsciousness and of formal beauty. The difference in Mozart's three greatest symphonies is very great. The present is the first of all such works where the climax has moved forward to the finale. In the 'Jupiter' the first three movements seem mere prelude to the last.

"The first, *Allegro Vivace,* begins with an electric burst of the whole orchestra in a sparkling phrase, which with its inversions seems to unite the whole symphony in a common conception. There is no defined melody. It is all like a broad *fanfare* to show the breadth of scope and the intellectual pitch of the whole. There is a constant

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tendency to short terse legends in tone. Not until the keen air of the original key is forsaken is there a lapse into gently swinging melodies, of which the second, in particular, is a grateful gliding into a more placid, a more human, perhaps a more frivolous mood. The development begins in light humor, with charming counterpoint. And this shows an innocence of anything profounder than a vague cheeriness. Neither the first nor second movement has the profound feeling of the G minor. But the whole symphony deepens as it proceeds. And so in the *Andante,* as the first theme is rather formal and stately in its mood, the second is fairly steeped in sentiment. There begins the real song,—the poetry of the story; and from this point the treatment of the first theme is richer and fuller. The *Menuetto,* with all its charm of lightness and dainty swing, is clearly conceived without the vigor and profundity of the Menuetto of the G minor and E flat symphonies. It is pure dance and so prepares for a recoil of solemnity.

But in the *Finale,* in reverse of the G minor, there is a most thralling architecture, all on a theme of four notes, united, augmented, diminished. The vagueness of the first movement is justified; the whole

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is a broadly poetic conception, which is really more Greek than Gothic. There is *Jupiter Tonans*. The view is always Olympian and manifold, taking on a great cosmic complexity. In the wake of the main subject come other phrases. One in the bass recalls the beginning of the whole work. After a full cadence rings out what has been called the "hammer theme"—might be called the "thunderer," carried on in two voices, one a third above the other. At the end of this rumbling energy in the forge of the gods comes a fugal fabric in five separate voices from the strings on the motto, sung in quiet fancy, each entering voice shutting off the last word of its forerunner, all the violins coming in, from first to basses. Then echoes the blast of full orchestra, the theme above, the hammer-phrase below. Now a new counter-figure of importance is developed, also entering fugally.

There is a sudden change to the gentle second melody, still in the violins. Around its disguised entrance the former phrases are constantly hovering. Presently there is a compact forceful passage in the (inverted) second theme, without a suspicion of the lamp; on the contrary, with ever added strength and vigor, and a peculiar sense of

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economy and mathematical perfection. We cannot but recall the old definition of the composer as the unconscious arithmetician. Now follows the most royal counterpoint, sparks flying from the shock of discord, all with surest touch of perfect harmony. The development begins more reflectively. But the counterpoint is so dazzling, so overwhelming, that only by intense expectancy, looking again and again,— the sunlight is too bright— you can discern the components, shading the eyes and standing farther back. But perhaps the general dazzle is the real intent, rather than spelling out each theme. At last the legend appears boldly in its original guise in the basses, with enchanting modulation from mystery to certainty. At the end, after a reprise in the respective keys, comes the most marvelous episode of all, with the motto, inversion, and diminution in one, and the other two themes, all in perfect harmony. There is an unquenchable thirst for new statements, new guises. The conception is of the boldest intellectual span. It stamps Mozart as one of the most broadly constructive minds the world has produced."

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I. *Allegro vivace*

Allegro vivace, C major, 4-4 time. The movement opens immediately with the announcement of the first theme. The theme is in two sections. Imposing triplets of the full orchestra alternating with a gentler melodious passage for strings; the section of a martial nature with strongly marked rhythm for trumpets and drums. There is extensive development of the figures with some new counter ones. The strings have the second theme: "a yearning phrase," wrote William Foster Apthorp, "ascending by two successive semitones, followed by a brighter, almost a rollicking one—is it Jove laughing at lovers' perjuries?—the bassoon and flute soon adding richness to the coloring by doubling the melody of the first violins in the lower and upper octaves." This theme is in G major. There is a cheerful conclusion theme, and the first part of the movement ends with a return of the martial rhythm of the second section of the first theme. The free fantasia is long and elaborate. The third part is almost like unto the first with changes of key.

II. *Andante cantabile*

Andante cantabile, F major, 3-4 time. The first part presents the development in turn of three themes which are so joined that there is apparent melodic continuity. The second part consists of some more elaborate development of the same material.

III. *Menuetto*

Menuetto: *Allegro,* C major, 3-4 time. The movement is in the traditional minuet form. The chief theme begins with the inversion of the first figure, the "chromatic sigh," of the second theme in the first movement, and this "sigh" is hinted at in the Trio which is in C major.

IV. *Finale*

Allegro molto, C major, 4-4 time. The movement is often described as a "fugue on four subjects." Mr. Apthorp wrote concerning it as follows: "Like the first movement, it is really in 2-2 (alla breve) time; but Mozart, as was not unusual with him has omitted the hair stroke through the 'C' of common time—a detail in the use of which he was habitually extremely lax. As far as the 'fugue on four subjects' goes, the movement can hardly strictly be called a fugue; it is a brilliant rondo on four themes, and the treatment of this thematic material is for the most part of a fugal character—the responses are generally

'real' instead of 'tonal.' Ever and anon come brilliant passages for the full orchestra which savor more of the characteristically Mozartish *'tutti* cadences' to the separate divisions of a rondo or other symphonic movement than they do of the ordinary 'divisions' in a fugue. Still fugal writing of a sufficiently strick character certainly predominates in the movement. For eviscerating elaborateness of working-out—all the devices of *motus rectus* and *motus contrarius* being resorted to; at one time even the old *canon canrizans*—this movement may be said almost to seek its fellow. It is at once one of the most learned and one of the most spontaneously brilliant things Mozart ever wrote."

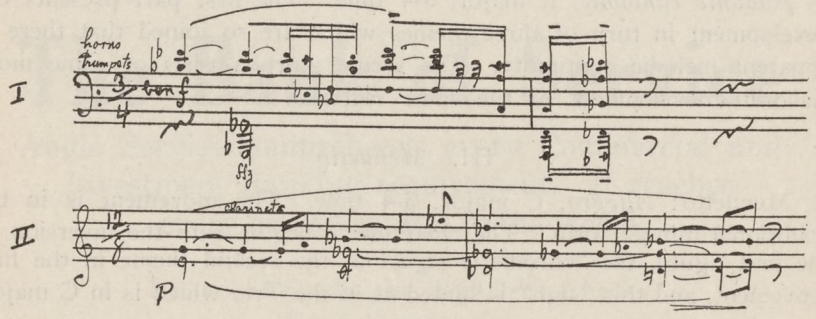
IMPRESSIONS FROM A GREEK TRAGEDY

Albert Elkus

Foreword

THE basis of tragic feeling in Greek drama is the vain struggle of the hero to escape an implacable Nemesis.

The Prelude presents two themes—the one heroic, the other ominous; these recur throughout the entire composition.



The middle part is pictorial in character—the entrance of the chorus; the intertwining garlands of dancing maidens (Iphigenia in Tauris, The Bacchanals); the intoning of the strophes and the antistrophes; the single plastic figure (always pathetic) thrown in bold relief against the mass of the chorus (Jocasta, Tecmessa, Antigone); the praise of the hero and his lineage; and finally the climax when all recognize the inevitability of the catastrophe and the stage masses sway in an agitation always beautiful and always oriental in its dignity.

The Finale rests on the lament of the chorus as they file out at the end of the play, restrained in their grief by a philosophic acceptance of the hidden forces that drive men to their doom.

The composition is scored for three flutes (piccolo alternating), two oboes, English horn, three clarinets (bass clarinet alternating), three bassoons (double bassoon alternating), four horns, three trumpets, three trombones, tuba, two harps, percussian and strings.

The composer (Albert Israel Elkus, born in Sacramento, California, in 1884), studied composition with Oscar Weil, Robert Fuchs, and George Schumann, and modal counterpoint with Carl Prohaska. He is a resident of San Francisco and a graduate of the University of California.

SCHERZO FROM "A MIDSUMMER NIGHT'S DREAM"

Felix Mendelssohn Bartholdy
1809-1847

THE brilliant, charming and spontaneous music which Mendelssohn wrote for a performance of Shakespeare's "Midsummer Night's Dream" ranks as one of that composer's finest achievements. It is also one of his most remarkable. Mendelssohn wrote the overture when he was seventeen years of age and when, in 1843, he undertook to write the incidental music for the production of the play, he used the overture as the introduction and added twelve more pieces, using motives of the overture throughout. So thoroughly had he absorbed the spirit of Shakespeare's comedy as a boy of seventeen that, as a mature artist, he found the inspiration still the same. Mendelssohn became acquainted with the Shakespeare play when he and his sister Fanny, who exercised a great influence over him read the play early in the year 1826. The Mendelssohn family had moved into a house in Berlin which had a charming garden in the rear, and here the "Midsummer Night's Dream" music was born. The work is one of the brightest and lovelist examples of the romantic literature.

The Scherzo is an intermezzo between the first and second acts, and is a fitting prelude to the second act, which is given over to the fairies,

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for the music is light, dainty, and fairy-like. It contains some extremely effective passages for the wood wind instruments, particularly for the solo flute.

OVERTURE, "LE CARNAVAL ROMAIN"

Hector Berlioz
1803-1869

BERLIOZ composed an opera, "Benvenuto Cellini." In its original form, it was in two acts. An Overture bearing the same name as the opera was written as a prelude to the first act. The overtrue to the second act was called "Le Carnaval Romain." As a concert piece it was first performed under the composer's direction, February 3, 1844, in Paris.

The chief thematic material of the overture is taken from the opera. It begins, *Allegro assai, con fuoco,* the theme being that of the Saltarello danced in the middle of the second act of the opera. The Saltarello is a dance of the fifteenth and sixteenth centuries in six-eight or six-four time. An *Andante* follows, the English horn singing the melody of Benvenuto at the beginning of the trio in the first act. Then comes the *Allegro vivace,* which is the main part of the overture. The theme is a song of Cellini's followers in the second act. The Saltarello is also liberally employed in a brilliant and spectacular delineation of a carnival in Rome. The overture was a success from its very first performance.

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PROGRAM

1. Prelude to "Lohengrin" - - - - *Wagner*

2. Carmen Suite - - - - - - *Bizet*

3. Invitation to the Dance - - - *Weber*

INTERMISSION

4. Two Hungarian Dances - - - *Brahms*

5. Five Dances from "Nutcracker Suite" - *Tschaikowsky*

   Dance of the "Fee Dragee"
   Russian Dance
   Arabian Dance
   Chinese Dance
   Dance of the "Mirlitons"

6. Espana - - - - - - - *Chabrier*

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CURRAN THEATER

Friday Afternoon, March 12, 1920, 3:00 o'clock

Sunday Afternoon, March 14, 1920, 2:45 o'clock

PROGRAMME

1. Symphony No. 5, C Minor, Opus 67.....BEETHOVEN
   Allegro con brio
   Andante con moto
   Scherzo —
   Finale: Allegro

INTERMISSION

2. Scherzo, "The Sorcerer's Apprentice".....DUKAS

3. Prelude to "The Mastersingers".....WAGNER

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Tenth and Last Popular Concert

247th Concert

Season 1919-1920

CURRAN THEATER

Sunday Afternoon, March 7, 1920, at 2:45 o'clock

PROGRAMME

National Anthem

1. WAGNER.....Prelude to "Lohengrin"

2. TSCHAIKOWSKY.....Nutcracker Suite
   - I. Miniature Overture
   - II.
     - a. March
     - b. Dance of the "Fee Dragee"
     - c. Russian Dance
     - d. Arabian Dance
     - e. Chinese Dance
     - f. Dance of the "Mirlitons"
   - III. Dance of the Flowers

3. MOUSSORGSKY.....*"A Night on the Bald Mountain"*

INTERMISSION

4. SAINT-SAENS. Symphonic Poem, "Le Rouet d'Omphale"

5. (*a*) MACDOWELL.....Poem Erotique
   (*b*) MACDOWELL.....Scotch Poem

6. BRAHMS.....Two Hungarian Dances

7. (*a*) SCHUBERT.....*"The Bee"*
   (*b*) GILLET.....Loin du Ball

8. TSCHAIKOWSKY. Overture Solennelle, "The Year 1812"

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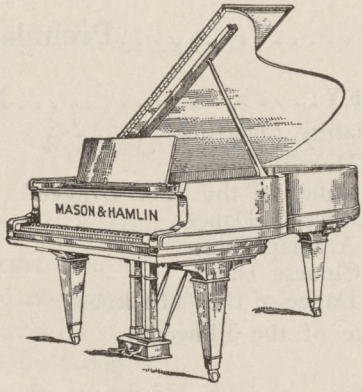

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:: PROGRAMME NOTES :

PRELUDE TO "LOHENGRIN"

Richard Wagner
1813-1883

THE Prelude to *Lohengrin* is made practically on one theme, that known as "The Grail" motive. This mysterious motive first appears in the upper register of the violins; after passing to the different instruments in a long-continued crescendo it bursts forth in the brass. After a long decrescendo it dies in the glow of the muted violins. Both Wagner and Liszt—to whom *Lohengrin* is dedicated—wrote a programme analysis of the Prelude. The following is a transcription—compressed by Ernest Newman—of Wagner's version:

"Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer, and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams, and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessing of the Grail."

NUTCRACKER SUITE

Peter Iljitsch Tschaikowsky
1840-1893

TSCHAIKOWSKY composed three ballets, all based on fairy legends. His first ballet, "The Lake of Swans" was produced at Moscow in 1877; the second was written around the story of "The Sleeping Beauty"; and came to its first performance at St. Petersburg in 1890. "Casse-Noisette" ("The Nutcracker") was the last. Considerably before the production of the ballet Tschaikowsky had constructed a suite for orchestra from the numbers of the work, and this was performed for the first time at a concert of the Russian Musical Society, in St. Petersburg, March 19, 1892, Tschaikowsky conducting. The work had remarkable success. Most of the numbers were encored, and the critics found themselves at one with the public in expressing their admiration and delight.

I. Miniature Overture. (*Allegro giusto,* B flat major, 2-4 time.) This piece is scored without the lower bass instruments. Violoncellos and double basses are not employed at all. The sonata form is used

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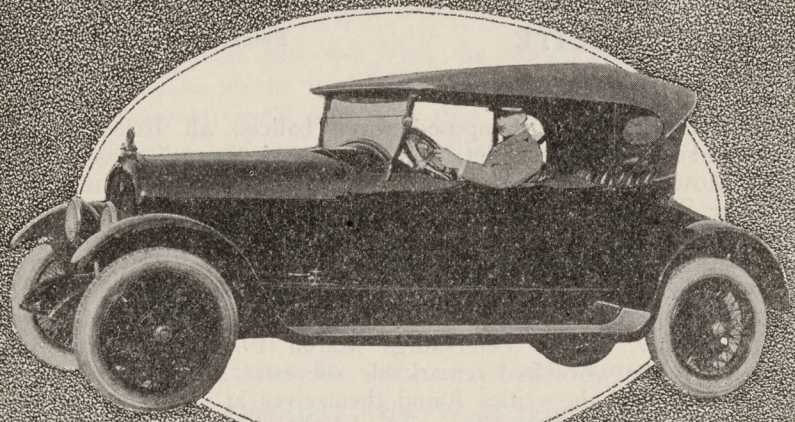

in the construction, but there is no development. The principal theme begins at once in the violins *pianissimo*. The second subject appears in F major, in the first violins, a pizzicato accompaniment in the other strings. A Recapitulation then follows.

II. a. March. (*Tempo di marcia vivo,* G major, 4-4 time.) The music of this piece accompanies the entrance of the children in the first act. Much use is made of the opening theme played by the clarinets, horns and trumpets. A little trio appears in E minor based on a nimable staccato figure for the wood-wind and strings alternately. The march theme then returns.

b. Dance of the "Fee Dragee." (*Andante non troppo,* E minor, 2-4 time.) This is taken from the second act of the ballet. The instrumentation includes a celesta for which an important part is written. Tschaikowsky heard it in Paris and he wrote to his publisher, Jurgenson in Moscow, urging him to purchase the instrument, which he said cost 1,200 francs. "I expect this new instrument will make an enormous impression," he wrote. After four introductory measures the theme begins with the celesta. Note the original effect of the entry of the bass clarinet, four measures later. The movement is short, most of its material being based on the opening theme.

c. Russian Dance. (*Tempo di trepak, molto vivace,* G major, 2-4 time.) The Trepak is a national Russian dance, exceedingly lively and

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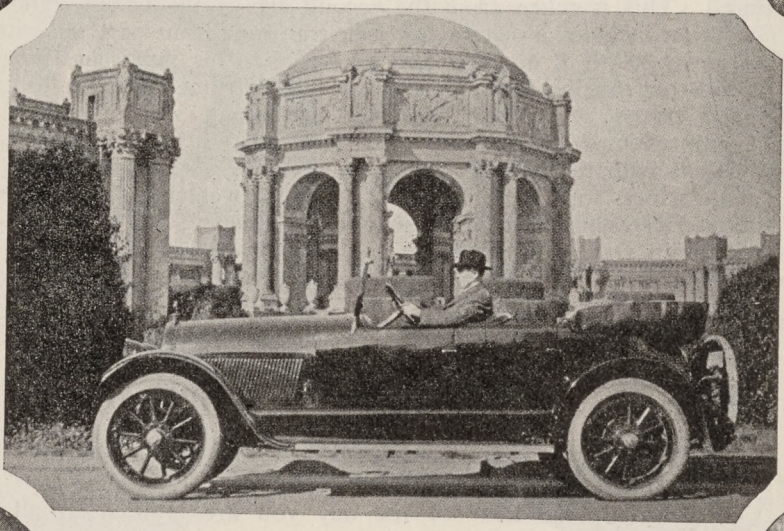

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spirited in character. The whole piece is built on the rhythmic figure in the first measure.

d. Arabian Dance. (*Allegretto,* G minor, 3-8 time.) The theme begins in the clarinet over a double pedal point in the united violas and violoncellos. This pedal point, consisting of repeated Gs and Ds, continues throughout the piece. Ten measures after the beginning of the piece the violins enter with a theme somewhat similar to that in the clarinet. No other material than this is employed in the piece.

e. Chinese Dance. (*Allegretto moderato,* B flat major, 4-4 time.) The movement is very short. A curious figure begins in the bassoons, and pizzicato double basses. The flute enters with a theme answered by the strings. Later than this the theme in the flutes returns, reinforced by the glockenspiel, the original accompaniment still persisting and being strengthened by the clarinets and one horn.

f. Dance of the "Mirlitons." The "Mirliton" is a cardboard tube with a skin or membrane at the end, and which when sung into produces a sound like that obtained from a comb covered with tissue paper when the voice is projected through it. In Tschaikowsky's ballet the mirliton was one of the toys which danced in the divertissement of the second act.

Moderato assai, D major, 2-4 time. After two introductory measures, three flutes enter with the first theme lightly accompanied by the

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pizzicato of the lower strings. There is a middle section in F sharp minor, in which the brass instruments, the drums and cymbals play an important part. At the close of this the first theme returns.

III. Dance of the Flowers. (*Tempo di Valse,* D major, 3-4 time.) An introduction in the wood-wind and horns foreshadows the theme of the Valse. There are arpeggios and a cadenza for the harp leading into the principal theme. This is given out by the horns accompanied by the strings; the second phrase of it being continued in the clarinet. The second section of the piece is in the same key, starting in the strings. The first theme returns. The third section in G major, has a melody for the flute and oboe, with running passages in the first and second violins alternately. A theme appears in the violas and violoncellos, continued by the violins. The first theme returns, and the piece concludes with a brilliant coda.

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"A NIGHT ON THE BALD MOUNTAIN"

Modeste Petrovich Moussorgsky
1839-1881

MOUSSORGSKY began this work in 1867 as a piece for piano and orchestra. Left uncompleted, the composition was taken up again by Moussorgsky about three years later, when Guedeonow, the director of the Russian Opera at Petrograd, proposed to Cesar Cui, Borodin, Moussorgsky and Rimsky-Korsakow that they should collaborate in an opera ballet on the subject of "Mlada"—a subject which dealt with Russia in a pre-Christian era. In his former sketch Moussorgsky made a number of alterations, and he inserted a vocal part, the music now being intended for the revels of the black god Tchernobog and the witches on Mount Triglav. Guedeonow's project came to nothing, and Moussorgsky once more laid his music aside, to take it up a third time as the basis of an "intermezzo" depicting the witches disporting themselves on the Bald Mountain, near Kiew. This, too, was left uncompleted, and after the death of the composer Rimsky-Korsakow took the sketch, revised, completed and orchestrated it. The "program" of Moussorgsky's "A Night on the Bald Mountain" is printed on the score and is as follows:

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"Subterranean sounds of unearthly voices; appearance of the spirits of darkness, followed by that of the god Tchernobog; Tchernobog's glorification and the Black Mass; the revels; at the height of the orgies there is heard from afar the bell of a little church, which causes the spirits to disperse; dawn."

SYMPHONIC POEM, "LE ROUET d'OMPHALE," OPUS 31 — **Charles Camille Saint-Saens** 1835

"LE ROUET d'OMPHALE," Saint-Saens' first symphonic poem, was composed in 1871. It was originally a rondo for piano and was later orchestrated. The first orchestral performance was at a "Concert Populaire," on April 14, 1872.

The music is free in form; it is an example of tone-painting and does not easily admit of rigid analysis, although it is not impossible to find a scherzo with trio. An arpeggioed figure alternates between the lower register of the flutes and the violins. This figure is more and more contracted until in a chain of trills there is a characterization of the spinning wheel at work, and the chief theme, conspicuous by its

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elegance, is exposed. This play is maintained through harmonic changes. A broad phrase in C-sharp minor rises heavily from the 'cellos and double-basses. It is repeated several times in melodic progression, each time with stronger and richer instrumentation. It is the voice of Hercules, who would fain rend his bonds asunder. Louder and louder waxes the complaint, and the oboe, the coquettishly ironical voice of Omphale, answers in mockery. The hero realizes the vanity of his struggle. The chief theme reappears in a still more lightsome form; the music grows fainter; the figure of the spinning wheel dies out in the topmost notes of flutes and the harmonics of violins.

POEM EROTIQUE, Opus 31, No. 6
SCOTCH POEM, Opus 31, No. 2

Edward Alexander MacDowell
1861-1908

EDWARD Alexander MacDowell was born in New York, December 18, 1861, and died there January 23, 1908. He occupies the first place among American composers because of his striking originality. His compositions are very numerous, including songs, orchestral and pianoforte works. The two short numbers played today are orchestral arrangements by Ross Jungnickel of two poems for

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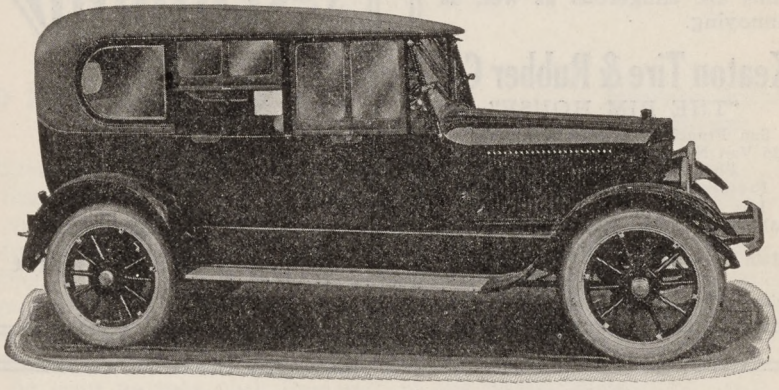

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pianoforte. The following verses on the scores give the atmosphere of each number.

POEM EROTIQUE, (*"The Poet's Dream"*)

Death nothing is but cooling night,
And life is nought but sultry day;
Darkness draws nigh, I slumber,
Wearied by day's bright light.

Over my bed ariseth a tree,
There sings the youthful nightingale;
It sings of love exalting,
In dreams 'tis heard by me.

SCOTCH POEM

Far away on the rock-coast of Scotland,
Where the old grey castle projecteth
Over the wild raging sea,
There at the lofty and arched window
Standeth a woman, beauteous, but ill,
Softly transparent and marble pale;
And she's playing her harp and she's singing,
And the wind through her long locks forceth its way,
And beareth her gloomy song
Over the wide and tempest-toss'd sea.

TWO HUNGARIAN DANCES

Johannes Brahms
1833-1897

TO many of the uninitiated the name of Brahms stands as something to be avoided in searching for music of the lighter and entertaining sort. He has, however, written some of the most tuneful and easily comprehended music, in his Hungarian Dances.

When Brahms was a boy, he attended concerts given by the great Hungarian violinist, Remenyi, who included in his performance examples of Hungarian music, such as Friskas and Czardas. The odd rhythms and harmonies fascinated Brahms, and when, a few years later, he went on tour with Remenyi, as the latter's pianist, he made a

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serious study of Hungarian music. It was not until some years later, however, (in 1869) that these studies bore fruit in the shape of Hungarian Dances, which continued to appear from time to time as piano duets. In the first two sets the themes used were neither original with Brahms nor were they folk-tunes, but were themes taken from the works of Keler-Bela, Rizner, Ţravnik and other contemporaneous composers. Later he used the genuine folk-melodies, as Bach and Beethoven had done before him.

The dances proved so popular, not only with the public, but with musicians, that Brahms arranged some of them for orchestra. The fourth book was orchestrated by Dvorak, and the third and part of the first by Parlow.

"THE BEE"

Franz Schubert
1808-1878

THIS little piece—originally written as a violin solo with accompaniment of piano—was arranged for orchestra by Frederick Stock, conductor of the Chicago Symphony Orchestra. Franz Schubert was a violinist whose artistic energies were confined to the musical life of Dresden, the city in which he was born. In addition to "The Bee"

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which is the only work of Schubert that is widely known, the composer published a number of etudes for the violin; a fantasie for violin and orchestra; a duet for piano and violin, and two duets for violin and violoncello in conjunction with Frederick Kummer, who was first 'cellist in the Dresden orchestra.

LOIN DU BAL

Ernest Gillet

ERNEST GILLET was born at Paris September 13, 1856. He studied at Niedermeyer School and at the Conservatoire, and became solo 'cellist at the Grand Opera. He is now a resident of London. Gillet is notably a composer of *salon* music, "Loin du Bal" being one of the most popular and well-known of his pieces. This number is a light, delicate waltz suggesting a beautiful evening of dance, the music swelling and fading as it is carried by the rising and falling breezes.

OVERTURE SOLENNELLE, "THE YEAR 1812"

Peter Iljitsch Tschaikowsky
1840-1893

TSCHAIKOWSKY wrote this celebrated overture at the instigation of his friend Nicholas Rubinstein (brother of the famous pianist and director of the Conservatory at Moscow) for the dedication of the Temple of Christ the Redeemer in Moscow in 1880. The temple was erected to commemorate the stirring events of

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the year 1812, when Napoleon found Moscow in flames and was compelled to undertake his disastrous retreat. The overture, quite naturally, reflects these same events.

Rubinstein intended to have a great music celebration in conjunction with the religious festival which attended the dedication of the temple. One of his ideas was to have the Tschaikowsky overture played in the open by an enormous orchestra and use the bells of the church and the boom of cannon in the climax. While this plan did not mature the overture has become a great concert favorite.

The introduction is based on the Russian hymn, "God Preserve Thy People," which is developed at some length. Then the principal part of the overture sets in and snatches of the French hymn, the "Marseillaise," begin to make their appearance. There are fanfares and the booming of the artillery, depicting the varying fortunes of the campaign as it proceeds. There is a more quiet period, which might suggest the reflections of the soldiers as they think of more pleasant days, and then the development section proceeds, with a spectacular display of Tschaikowsky's genius of orchestration. The "Marseillaise" grows stronger and more important until a powerful climax is reached. The Russian hymn then asserts itself, with the gradual diminution of the French hymn, until the end is reached in a triumphant statement of the Russian national anthem glorified in the pealing of bells and the roar of the cannon. One of the striking features of the overture is the remarkable example of the composer's ingenuity in instrumentation when he imitates the cheering of the populace as the victory grows. It is a unique specimen of realistic tone painting.

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GREEK THEATRE

SAN FRANCISCO SYMPHONY ORCHESTRA

ALFRED HERTZ, Conductor

HARMON GYMNASIUM
THURSDAY EVENINGS
FEBRUARY 12, 19, 26
MARCH 11, 1920

Programme for Fourth Concert

Thursday, March 11, 1920

Soloist: KAJETAN ATTL, Harpist

1. Symphony No. 5, C minor, Opus 67 ..... *Beethoven*

   Allegro con brio
   Andante con moto
   Scherzo: Allegro—
   Finale: Allegro

INTERMISSION

2. Impressions from a Greek Tragedy ..... *Albert Elkus*

   Prelude, sostenuto
   Allegretto grazioso; allegro moderato
   Finale, andante maestoso

   (*Played without pause*)

3. Introduction and Allegro ..... *Ravel*

   For Harp Solo, Flute, Clarinet and Strings

   Harp Solo, Mr. ATTL

4. Prelude to "The Mastersingers" ..... *Wagner*

National Anthem

Symphony No. 5, C minor, Opus 67.....*Ludwig van Beethoven*

Of all the nine great symphonies by Beethoven this one is probably the best known, the most generally comprehended, and the most widely popular. Each of its four movements is, by itself, a gem of first brilliance; and collectively they constitute a work of the most imposing grandeur; without parallel, probably, in point of classic beauty and perfection of form. Faultless in conception and flawless in construction, this great musical edifice remains a lofty and enduring monument to the incomparable genius and stupendous executive ability of its author. Although not preëminent in point of length nor in profoundness of thought, it nevertheless reveals an exquisiteness of poise in its structure which entitles it to the first place among purely classical symphonies. There have been many conjectures as to the conditions which influenced Beethoven while composing this work, and also regarding the sentiments and impressions which he here sought to convey; but these are wholly extraneous to a full enjoyment and comprehension of the music, which is abstractly music, pure and simple; without program or plot, and without distinct material meaning. It is neither picturesque nor narrative in character, but merely music of the most refined and elevating type; molded into the purest and most ideal of forms by the deft hand of a master who understood, in the most minute degree, the principles of proportion and development as applied to the evolution of musical thought.

I. *Allegro con brio*

(*Allegro con brio,* C minor, 2–4 time.) The first movement is a very wonderful example of thematic invention. It opens with a brief introduction, the first four notes of which are the rhythmical foundation upon which the whole movement, and, indeed, with certain modifications, nearly the whole work is constructed. This constitutes what has been called the "Fate" motive; tradition having it that Beethoven meant to suggest "Fate Knocking at the Gate." It is said, however, that this fancy originated, not with Beethoven, but with one of his pupils; and that it was repudiated by the composer. The principal theme is sixteen measures long and is followed shortly by the second theme, the rhythmical essence of the principal theme being imparted to the second theme. The free-fantasia sets in with an assertive utterance of the so-called "Fate" motive, after which the development begins in earnest. It is amazing to contemplate what the master has accomplished with this seemingly insignificant figure, which is repeated with unremitting persistence, pulsating unceasingly throughout the movement; yet without the remotest trace of monotony. The recapitulation, heralded by a repetition of the introduction, is in the usual form, leading at length into the magnificent coda (also founded upon the principal theme), which concludes the movement.

II. *Andante con moto*

(*Andante con moto,* A flat major, 3–8 time.) This movement is a double theme and variations. The first theme is announced by the violoncellos and violas, the woodwind, and later the strings continuing it. The second theme appears in the clarinets and bassoons with triplet accompaniment in the violas

and *pizzicato* bass. There is a sudden modulation to C major and the material is again presented *ff,* the triplets now appearing in the violas and violins. The first variation is given out, in the original key, by the 'cellos and violas in a sixteenth note figure, accompanied by *pizzicato* chords in the remaining strings. The variation of the second theme makes use of thirty-second notes commencing in the violas. The second variation also employs thirty-second notes in the lower strings, *pizzicato* accompaniment in the violins and double basses. This leads to a pause, followed by *pianissimo* chords in the strings, over which there comes a little duet between the clarinet and bassoon, with imitations in the other woodwind instruments. The second theme is shouted forth martially by the full orchestra, in C major. Following this there arrives, after some preluding in the strings, a third variation, given out in A flat minor, by the woodwind, with *pizzicato* harmony in all the strings save the first violins, which play a broken chord figures in thirty-second notes. The second theme is omitted. A coda (*Piu moto*) is introduced, its theme played first by the bassoon, and later by the violoncellos. The closing portion is built also on portions of the opening theme.

III. Scherzo: *Allegro*

Scherzo: (*Allegro,* C minor, 3–4 time.) "It is," said Berlioz, "a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fixed upon you." The movement begins with a phrase for the basses, followed by one for all the strings and certain wind instruments, ending with a pause. This is repeated slightly modified. After a pause a new idea is announced by the horns, *ff.* Note the indebtedness of this theme to the first four notes which opened the principal subject of the first movement. There is much development of this material. The trio begins with a figure in the basses which reminded Berlioz of "the gambols of a frolicsome elephant." Toward the close of the trio there is a long *diminuendo* leading to a repetition of the first portion of the movement. After the conclusion of the trio the scherzo is repeated, but with many changes in the scoring, the whole being kept *sotto voce,* and, for the most part, *staccato.*

IV. Finale: **Allegro**

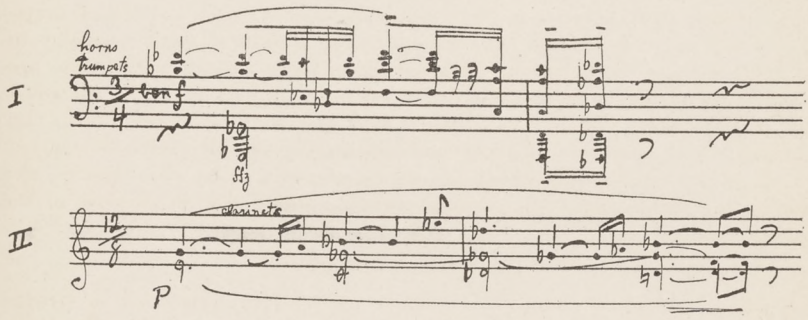
Finale (*Allegro,* C major, 4–4 time.) Instead of being detached, as is usual, the scherzo leads without halt into the Finale, which is reached through a heavy *crescendo.* The scoring is now enriched by the addition of three trombones, contra-bassoon and piccolo; and, thus reinforced, the whole orchestra bursts forth into an exultant, triumphant cry of rejoicing and victory. The free fantasia is comparatively short, being constructed principally from the material of the second theme. After the development has worked up to a tremendous climax, ending with four crashing chords, the time (which has thus far been 4–4) changes abruptly to 3–4, and a recollection of the preceding movement is introduced. The subsidiary theme of the Scherzo is briefly worked over with new instrumentation, and in a manner somewhat similar to that in which it preceded the Finale, it is again used as an approach to the return of the heroic first theme. The usual recapitulation now takes place and leads into the mighty, rushing coda which terminates the movement and the symphony.

Impressions from a Greek Tragedy.....*Albert Elkus*

FOREWORD

The basis of tragic feeling in Greek drama is the vain struggle of the hero to escape an implacable Nemesis.

The Prelude presents two themes—the one heroic, the other ominous; these recur throughout the entire composition:



The middle part is pictorial in character—the entrance of the chorus; the intertwining garlands of dancing maidens (Iphigenia in Tauris, The Bacchanals); the intoning of the strophes and the antistrophes; the single plastic figure (always pathetic) thrown in bold relief against the mass of the chorus (Jocasta, Teemessa, Antigone); the praise of the hero and his lineage; and finally the climax when all recognize the inevitability of the catastrophe and the stage masses sway in an agitation always beautiful and always oriental in its dignity.

The Finale rests on the lament of the chorus as they file out at the end of the play, restrained in their grief by a philosophic acceptance of the hidden forces that drive men to their doom.

The composition is scored for three flutes (piccolo alternating), two oboes, English horn, three clarinets (bass clarinet alternating), three bassoons (double bassoon alternating), four horns, three trumpets, three trombones, tuba, two harps, percussian and strings.

The composer (Albert Israel Elkus, born in Sacramento, California, in 1884) studied composition with Oscar Weil, Robert Fuchs, and George Schumann, and modal counterpoint with Carl Prohaska. He is a resident of San Francisco and a graduate of the University of California.

Introduction and Allegro.....*Maurice Ravel*

Harp Solo, Flute, Clarinet and Strings

The composer of this work belongs to that branch of the new French school which, at first headed by Claude Debussy, has traveled farthest along the path of artistic progress; which has sought to open up fields of harmonic and melodic material that, if not previously unknown, had been left unexploited by composers

who had placed an abiding trust in the principles of musical construction laid down by the masters of classic art.

"Very slowly" the flute and clarinet prelude in thirds; into the midst enter the strings with an expressive phrase, and then the harp dashes in with arpeggic runs of bold harmony. Now the lower strings sing the preluding thirds, while the wind hold the answer. "Less slowly" the 'cello has an appealing strain against a richest, softest bower of chords in harp and strings, that leads to an impassioned height of warm harmony. The *Allegro* melody, foreshadowed in the answer to the preluding phrase, now sings freely, almost merrily, on lightest trip in the harp alone. Then in the flute against rich chords of *tremolo* and *pizzicato* strings it rises to expressive strains. Another verse, where the harp lends a running comment, sparkling with harmonics, soars to a climax in a clear chord of the major. A new melody here begins, in sturdy pace, in the flute and clarinet, against *pizzicato* chords of the strings. "A little more slowly" the tender opening motive in thirds returns in the strings, presently joined by the descending answer of the prelude, now in the harp. But this merely halts for the moment the sustained song of the second melody that hurries in eager pace, and joined by the main theme in a broad rythmic sweep rises to an overpowering height. Thence the harp plunges *Lento* into a cadenza in free rhapsody on the main melody and the strains of the prelude. In returning *Adagio* pace the two main melodies sing a full verse, where the second rises to new heights of tune, though the first has the last word in a final burst of rapture.

Prelude to "The Mastersingers".....*Richard Wagner*

The sumptuous Prelude is constructed from some of the principal themes of the opera, opening with the Mastersingers' motive, a pompous march theme repeated forthwith in F major, and followed by a short development of a more tranquil motive (Awakening Love), which leads to the entrance of another march-theme known as the "Banner" or "King David" motive. The latter, which reappears throughout the opera at all the important functions of the Mastersingers, is developed at considerable length, after which a figure from the opening theme is worked up elaborately in the full orchestra. A short interludiary episode then leads to a melodious motive (Love Confessed) which will be recognized as one of the phrases of the well-known "Prize Song." This is followed immediately by a restless motive (Impatient Ardor) which reappears fitfully now and again during the succeeding parody of the ostentatious Mastersingers' motive—worked up in the woodwinds *staccato* in conjunction with a droll counter-figure (the apprentices' derision of Beckmesser) borrowed from the scene of the singing contest in the last act. Wagner's brilliant musicianship and originality of invention are illustrated forcibly in the conclusion, where the three principal motives are worked up in combination—the Mastersingers' motive coming in the basses and tuba, the "Banner" motive in the woodwinds, and the "Love Confessed" motive in the first violins, violoncellos and the other wind instruments; the rest of the orchestra supplying ingenious and elaborate embellishments, and the whole mounting steadily to a gorgeous climax.

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who had placed an abiding trust in the principles of musical construction laid down by the masters of classic art.

"Very slowly" the flute and clarinet prelude in thirds; into the midst enter the strings with an expressive phrase, and then the harp dashes in with arpeggic runs of bold harmony. Now the lower strings sing the preluding thirds, while the wind hold the answer. "Less slowly" the 'cello has an appealing strain against a richest, softest bower of chords in harp and strings, that leads to an impassioned height of warm harmony. The *Allegro* melody, foreshadowed in the answer to the preluding phrase, now sings freely, almost merrily, on lightest trip in the harp alone. Then in the flute against rich chords of *tremolo* and

the opening theme is worked up elaborately in the full [illegible]
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M. Maeterlinck's visit to America comes at a most auspicious time, for not only does he represent a land whose heavy grief and dauntless heroism have commanded the sympathy and admiration of the American people, but his arrival is coincident with the production of his well-loved play, "The Blue Bird" as an opera by the Metropolitan Opera Company. In his study of Maeterlinck, Mr. Montrose Moses says: "Maurice Maeterlinck is in no way an ascetic; he is thoroughly human and healthful, his life being a kind of paradox. For he lives in the open, in order that he may live within himself; he is a man in contact with earth, in order that he may better dwell among the stars. There is no dead weight to Maeterlinck's learning; there is no preceptorial attitude to his style. He is a man of the world who has climbed to a height."

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For the San Francisco School Children

NEW FILLMORE THEATRE

MARCH 13, 1920, 10:15 A. M.

PROGRAMME

National Anthem

1. Military March ..... SCHUBERT

2. Scherzo from "Midsummer Night's Dream" ..... MENDELSSOHN

3. Six Characteristic Dances ..... TSCHAIKOWSKY

From The Nutcracker Suite

March
Dance of the "Fee Dragee"
Russian Dance
Arabian Dance
Chinese Dance
Dance of the "Mirlitons"

4. *a.* Moment Musical ..... SCHUBERT
   b. Minuet ..... BEETHOVEN
   c. Serenade ..... MOSKOWSKI
   d. Loin du Bal ..... GILLET

5. Overture, "William Tell" ..... ROSSINI

NOTE: This concert has been made possible through the co-operation of Mrs. Dr. H. Edward Castle, President of the City Federation of Women's Clubs, Mrs. M. E. Blanchard, Chairman of the Music Committee of the City Federation of Women's Clubs, and The Board of Education, and through the courtesy of Mr. Joseph E. Levin, Manager of the New Fillmore Theatre, who donated the theatre.

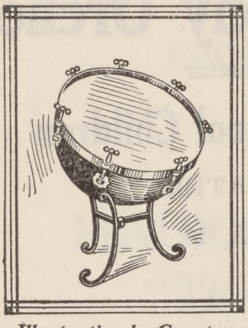

Illustration by Courtesy of Lyon & Healy

The Kettledrum

THE kettledrum, the most important of the instruments of percussion, is of Oriental origin, for it has existed in Arabia and in other countries of the east from time immemorial as a small half gourd covered with a dressed skin. It is certain that the instrument was known to Europeans as early as the 13th century, and in England the name "ketyl drome" was familiar to the public in the reign of Henry VIII, who, indeed, was the first importer of the large sized instruments. The kettledrum consists of a basin-shaped shell of copper, covered with a parchment head, which, when struck, produces a definite musical tone, the pitch of which can be changed at will by tightening or by loosening the skin by means of the screws with T-heads which are placed around the rim of the instrument. The kettledrum is played with two sticks whose heads are covered with felt. Although two drums generally have been found sufficient for the purposes of orchestral composition, modern music often calls for three and even more than that. The largest instrument, used for the lowest notes, can descend to the low E flat on the first ledger line below the bass staff, and the small instrument can ascend to the G, an octave and a third above it.

Illustration by Courtesy of Lyon & Healy

The Trumpet

WHAT Colley Cibber in his "Richard III" called "the shrill trumpet," was an instrument of hoary antiquity long before that author set down his drama in the eighteenth century. It is not necessary to drop a plummet into the unfathomable ocean of time in order to discover when the trumpet first was given its shape and being. As an orchestral instrument it came into use some time about the period in which Monteverde, at the beginning of the seventeenth century, wrote his operas. At the end of that century the use of the instrument was quite common, and in the eighteenth century it was used—as in the works of Bach and Handel—for bravura effects, especially in its highest register. Like the horn, the earlier trumpet was put into this key or that by inserting small pieces of brass tubing, called "crooks" —these devices altering the length and therefore the pitch of the instrument. In the first quarter of the 19th century a system of valves was invented, and these permitted the player to put the instrument instantaneously into any key and to play with facility passages that were either difficult or impossible before. It was not, however, until the middle of the century that the use of the valve trumpet became general. Generally, two trumpets are employed in the orchestra, but in modern compositions more are sometimes used. The instrument is written for in the treble clef.

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1919 1920

Alfred Hertz
Conductor

Programme

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To the Public

The public response to the urgent appeal circulars given out at the Members' Concert on Thursday evening, March 4 and again at the Sunday concert on March 7 has been comparatively small.

The Board of Governors of the Musical Association in this last appeal wishes to impress upon the public the necessity of raising a fund of $40,000.00 immediately if the Symphony Orchestra is to be continued. This is not an idle statement but a vital fact. There are but two alternatives:

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Sunday Afternoon, March 14, 1920, at 2:45 o'clock

PROGRAMME

National Anthem

1. BEETHOVEN.....Symphony No. 5, C Minor, Opus 67
   - Allegro con brio
   - Andante con moto
   - Scherzo: Allegro —
   - Finale: Allegro

INTERMISSION

2. DUKAS.....Scherzo, "The Sorcerer's Apprentice"

3. WAGNER.....Prelude to "The Mastersingers"

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:: PROGRAMME NOTES :

SYMPHONY NO. 5, C MINOR, OPUS 67 Ludwig van Beethoven 1770-1827

OF all the nine great symphonies by Beethoven this one is probably the best known, the most generally comprehended, and the most widely popular. Each of its four movements is, by itself, a gem of first brilliance; and collectively they constitute a work of the most imposing grandeur; without parallel, probably, in point of classic beauty and perfection of form. Faultless in conception and flawless in construction, this great musical edifice remains a lofty and enduring monument to the incomparable genius and stupendous executive ability of its author. Although not pre-eminent in point of length nor in profoundness of thought, it nevertheless reveals an exquisiteness of poise in its structure which entitles it to the first place among purely classic symphonies. There have been many conjectures as to the conditions which influenced Beethoven while composing this work, and also regarding the sentiments and impressions which he here sought to convey; but these are wholly extraneous to a full enjoyment and comprehension of the music, which is abstractly music, pure and simple; without program or plot, and without distinct material meaning. It is neither picturesque nor narrative in character, but merely music of the most refined and elevating type; molded into the purest and most

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ideal of forms by the deft hand of a master who understood, in the most minute degree, the principles of proportion and development as applied to the evolution of musical thought.

I. (*Allegro con brio,* C minor, 2-4 time.) The first movement is a very wonderful example of thematic invention. It opens with a brief introduction, the first four notes of which are the rhythmical foundation upon which the whole movement, and, indeed, with certain modifications, nearly the whole work is constructed. This constitutes what has been called the "Fate" motive; tradition having it that Beethoven meant to suggest "Fate Knocking at the Gate." It is said, however, that this fancy originated, not with Beethoven, but with one of his pupils; and that it was repudiated by the composer. The principal theme is sixteen measures long and is followed shortly by the second theme, the rhythmical essence of the principal theme being imparted to the second theme. The free-fantasia sets in with an assertive utterance of the so-called "Fate" motive after which the development begins in earnest. It is amazing to contemplate what the master has accomplished with this seemingly insignificant figure, which is repeated with unremitting persistence, pulsating unceasingly throughout the movement; yet without the remotest trace of monotony. The recapitulation, heralded by a repetition of the introduction, is in the usual form; leading at length into the magnificent coda (also founded upon the principal theme), which concludes the movement.

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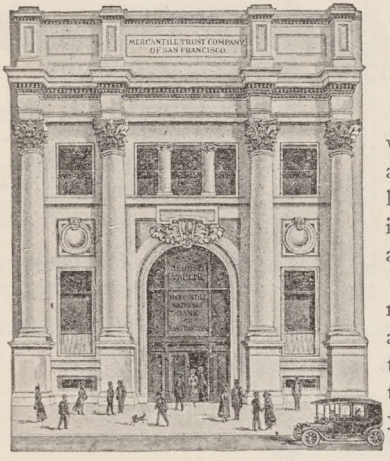

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II. (*Andante con moto,* A flat major, 3-8 time.) This movement is a double theme and variations. The first theme is announced by the violoncellos and violas, the woodwind, and later the strings continuing it. The second theme appears in the clarinets and bassoons with triplet accompaniment in the violas and *pizzicato* bass. There is a sudden modulation to C major and the material is again presented *ff,* the triplets now appearing in the violas and violins. The first variation is given out, in the original key, by the 'cellos and violas in a sixteenth note figure, accompanied by *pizzicato* chords in the remaining strings. The variation of the second theme makes use of thirty-second notes commencing in the violas. The second variation also employs thirty-second notes in the lower strings, *pizzicato* accompaniment in the violins and double basses. This leads to a pause, followed by *pianissimo* chords in the strings, over which there comes a little duet between the clarinet and bassoon, with imitations in the other woodwind instruments. The second theme is shouted forth martially by the full orchestra, in C major. Following this there arrives, after some preluding in the strings, a third variation, given out in A flat minor, by the woodwind, with *pizzicato* harmony in all the strings save the first violins, which play a broken chord figure in thirty-second notes. The second theme is omitted. A coda (*Piu moto*) is introduced, its theme played first by the bassoon, and later by the violoncellos. The closing portion is built also on portions of the opening theme.

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III. Scherzo: (*Allegro,* C minor, 3-4 time.) "It is," said Berlioz, "a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fixed upon you." The movement begins with a phrase for the basses, followed by one for all the strings and certain wind instruments, ending with a pause. This is repeated slightly modified. After a pause a new idea is announced by the horns *ff.* Note the indebtedness of this theme to the first four notes which opened the principal subject of the first movement. There is much development of this material. The trio begins with a figure in the basses which reminded Berlioz of "the gambols of frolicsome elephants." Toward the close of the trio there is a long *diminuendo* leading to a repetition of the first portion of the movement. After the conclusion of the trio the scherzo is repeated, but with many changes in the scoring, the whole being kept *sotto voce* and, for the most part, *staccato.*

IV. Finale: (*Allegro,* C major, 4-4 time.) Instead of being detached, as is usual, the scherzo leads without halt into the Finale, which is reached through a heavy *crescendo.* The scoring is now enriched by the addition of three trombones, contra-bassoon and piccolo; and, thus reinforced, the whole orchestra bursts forth into an exultant, triumphant cry of rejoicing and victory. The free fantasia is comparatively short, being constructed principally from the material of the second theme. After the development has worked up to a tremendous climax, ending with four crashing chords, the time (which has thus far been 4-4) changes abruptly to 3-4, and a recollection of the preceding movement is introduced. The subsidiary theme of the Scherzo is briefly worked over with new instrumentation, and, in a manner somewhat similar to that in which it preceded the Finale, it is again used as an approach to the return of the heroic first theme. The usual recapitulation now takes place and leads into the mighty, rushing coda which terminates the movement and the symphony.

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SCHERZO, "THE SORCERER'S APPRENTICE"

Paul Dukas
1865

"L'APPRENTI SORCIER," or "The Sorcerer's Apprentice," entitled on the score "an orchestral scherzo," has for its pictorial basis the poem by the same name, written by Goethe in 1796. The poem concerns itself with the apprentice of a magician who, when his master leaves the house, proceeds to experiment with the magic formula he has heard the sorcerer utter. Using the cabalistic words employed by his master, the apprentice commands the broom to go to the shore and fetch water. The broom obeys, and when all the pitchers are filled the apprentice is dismayed to discover that he cannot remember the magic utterance that will compel the broom to stop. Soon the room is swimming in water, and still the indefatigable utensil hurries to and from the river's edge. In desperation the apprentice resolves to stop its progress with a hatchet. As the broom comes in with its liquid burden the young man wields the weapon and the broom is split in twain. Before the sorcerer's apprentice has had time to utter a sigh of relief at the satisfactory ending to his troubles, his dismay is doubly increased. For now both parts of the broom are speeding to the river bank. As the water splashes over and around the steps and hall the apprentice screams for help. And help arrives. The sorcerer enters at that moment and takes in the situation, commands the carriers to desist and both parts of the broom fly into their corner.

Dukas scored his work for the following orchestra: Two flutes, piccolo, two oboes, two clarinets and bass clarinet, three bassoons, and double bassoon, four honrs, two trumpets and two cornets, three trombones and three kettledrums, bass drum, cymbals, triangle, glockenspiel, harp and strings.

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and 'cellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until

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the sorcerer's return is announced by dreadful blasts of brass trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

PRELUDE TO "THE MASTERSINGERS"

Richard Wagner
1813-1883

THE sumptuous Prelude is constructed from some of the principal themes of the opera, opening with the Mastersingers' motive, a pompous march theme repeated forthwith in F major, and followed by a short development of a more tranquil motive (Awakening Love), which leads to the entrance of another march-theme known as the "Banner" or "King David" motive. The later, which re-appears throughout the opera at all the important functions of the Mastersingers, is develolpeld at considerable length, after which a figure from the opening theme is worked up elaborately in the full orchestra. A short interludiary episode then leads to a melodious motive (Love Confessed) which will be recognized as one of the phrases of the well-known "Prize Song." This is followed immediately by a restless motive (Impatient Ardour) which re-appears fitfully now and again during the succeeding parody of the ostentatious Mastersingers' motive—worked up in the wood-winds *staccato* in conjunction with a droll counter-figure (the apprentices' derision of Beckmesser) borrowed from the scene of the singing contest in the last act. Wagner's brilliant musicianship and originality of invention are illustrated forcibly in the conclusion, where the three principal motives are worked up in combination—The Mastersingers' motive coming in the basses and tuba, the "Banner" motive in the wood-winds, and the "Love Confessed" motive in the first violins, violoncellos and the other wind instruments; the rest of the orchestra supplying ingenious and elaborate embellishments, and the whole mounting steadily to a gorgeous climax.

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The San Francisco Symphony Orchestra

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1911-1920

Note—The Roman Numerals indicate seasons in which work was performed.
*—Preceding numeral indicates no programme note.
*—Preceding selection indicates first performance in San Francisco.
†—Preceding selection indicates first performance anywhere.

AUBER—
Overture, "Fra Diavolo" ..... VI, VII, IX
Overture, "Masaniello" VII
Overture, "The Black Domino" VIII

BACH—
Air on G String from Suite No. 3, D Major ..... I, II, VII, VIII
Concerto No. 3, G Major for String Orchestra III
Shepherds' Music, from Christmas Oratorio IX
Concerto for Two Violins and Orchestra IX

BACH-ABERT—
Prelude, Choral and Fugue VII

BACH-GOUNOD—
"Ave Maria" for Orchestra, Organ, Violin and Harp ..... *VII, *VIII, IX

BANTOCK—
Overture, "The Pierrot of the Minute" IV

BEETHOVEN—
Symphony No. 1, C Major, Op. 21 VII
Larghetto, from above IX
Symphony No. 2, D Major, Op. 36 V
Symphony No. 3, "Eroica," E Flat Major, Op. 55 ..... I, V, VIII
Symphony No. 4, B Flat Major, Op. 60 V
Symphony No. 5, Op. 67 ..... II, IV, VI, VII, IX
Symphony No. 6, (Pastoral) F Major, Op. 68 VII
Symphony No. 7, A Major, Op. 92 ..... III, VI, VIII
Allegretto from 7th Symphony VIII
Symphony No. 8, F Major, Op. 93 ..... II, VI, IX
Allegretto, from above IX
Symphony, "Jena" I
Overture, "Coriolanus" ..... I, VII
Overture, "Egmont" ..... II, VI
Overture, "Fidelio" III
Overture, "Leonore," No. 3, Op. 72 ..... II, V, VI, VIII
Concerto for Pianoforte No. 5, Op. 73 ..... III, IV
Concerto for Violin, D Major ..... III, IV, V
Minuet in "G" IX
Turkish March VI
Trio in "C," Op. 87, for 2 Oboes and English Horn ..... VI, *VII, VIII
Rondino for 8 Wind Instruments VIII
"Egmont"
Freudvoll und Leidvoll VI
Die Trommel Geruhret VI

BERLIOZ—
Overture to "Benvenuto Cellini" VIII
Overture, "Le Carnaval Romain," Op. 9 ..... II, IV, V, VII, IX
*Fantastic Symphony IX
The Damnation of Faust
Minuet des Follets ..... VI, VII
Danse des Sylphes ..... VI, VII, IX
Rackoczy March ..... I, II, VI, VII, VIII
Trio of the Young Ishmaelites from "The Infancy of Christ"
(For Two Flutes and Harp) VIII

BIZET—
Overture, "Patrie" VIII
Suite, "L'Arlésienne," No. 1 ..... I, VI, VII, VIII
"Carmen," Suite No. 1 ..... VI, VII, IX
Intermezzo from "Carmen" ..... *IX
"Habanera" from "Carmen" ..... *IX

BLOCH, ERNEST—
*"Schelomo" VIII

BLOCKX, JAN—
*"Five Flemish Dances" VIII

BOCCHERINI—
"Minuetto" ..... VIII, IX

REPERTOIRE

BOELLMANN—
"Symphonic Variations," for 'Cello and Orchestra ..... I, III, VII
BORODIN—
Symphony No. 2, B Minor VI
"A Sketch of the Steppes of Middle Asia" I
BRAHMS—
Symphony No. 1, C Minor, Op. 68 ..... I, III, VI, VIII
Symphony No. 2, D Major, Op. 73 ..... II, V, VII, IX
Allegretto, from above IX
Symphony No. 3, F Major, Op. 90 ..... II, IV, V, VII
Symphony No. 4, E Minor, Op. 98 ..... VI, IX
Overture, "Academic Festival," Op. 80 VII
Overture "Tragic" IX
Concerto for Violin, D Major, Op. 77 ..... IV, VI
Hungarian Dances ..... VI *VII, VIII, IX
Variations on a Theme by Haydn, Op. 56a ..... IV, VII
BRUCH—
Concerto for Violin, No. 1, G Minor, Op. 26 ..... II, VI
"Kol Nidrei," for Violoncello with Orchestra, Op. 47 ..... VI, VII, IX
Scotch Fantasy for Violin and Orchestra IX
BURGMEIN, J—
"Venetian Carneval" VIII
BUSONI—
*Symphonic Suite, Op. 25 IX
BUSCH—
*"Old Folks at Home" IX
CHABRIER—
Rhapsody for Orchestra, "Espana" ..... VI, VII, VIII, IX
CHADWICK—
"Jubilee," from Symphonic Sketches III
CHAMINADE—
"The Scarf Dance" VII
CHARPENTIER—
"Depuis le Jour," from "Louise" II
CHAUSSON—
Symphonic Poem, "Viviane," Op. 5 VI
CHERUBINI—
Overture, "The Abencerages" VIII
Overture to "Anacréon" ..... V, VII
CHOPIN—
Andante Spianato and Polonaise, for Piano and Orchestra VII
Concerto for Pianoforte, E Minor I
Polonaise IX
DAVID—
Air, "Mysoli" from "Pearl of Brazil" I
DEBUSSY—
*"Iberia," No. 2, Tone Picture for Orchestra IV
March, "Ecossaise" ..... II, VI
*Petite Suite IX
Prelude to "The Afternoon of a Faun" ..... I, IV, V, VII, VIII, IX
*The Children's Corner VII
Three Orchestral Sketches, "The Sea" (La Mer) ..... III, VII
*"Fetes" IX
DELIBES—
Suite, "Coppelia" I
Suite, "Sylvia" I
"Valse Lente" VI
"Pizzicati" VI
Intermezzo from "Naila" VIII
DUBOIS—
"Xaviere," Entr' Acte Rigaudon VIII
Suite, "La Farandole" VIII
DUKAS—
Scherzo (after a ballad by Goethe), "L'Apprenti Sorcier" ..... IV, V, VI, VIII, IX
*"The Peri," Danced Poem ..... V, VI
DUPARC—
*Symphonic Poem "Lenore" IX
DVORAK—
Symphony, "From the New World" ..... II, VII
"Largo" from above IX
Overture, "Carneval," Op. 92 II
Overture, "In der Natur" III
"Humoresque" ..... *VII, VIII, IX
Slavonic Dances VIII

REPERTOIRE

ELGAR—
March, "Pomp and Circumstance" ..... II, VIII

ELKUS, ALBERT—
†Impressions from a Greek Tragedy IX

ENESCO—
*Roumanian Rhapsody, No. 1, A Major, Op. 11 ..... VI, VII

FAURÉ—
Berceuse for 'Cello and Orchestra VIII
Romance Without Words for 'Cello and Orchestra VIII

FOOTE—
Four Character Pieces, Op. 48 VI

FRANCK—
Symphony, D Minor ..... III, IX
*Symphonic Poem, "Le Chasseur Maudit" VIII
*Symphonic Poem, "Le Éoldies" VI

GERMAN—
Suite, Three Dances from "Henry VIII" II

GILLET—
"Loin du Bal" ..... VIII, IX

GLAZOUNOW—
"Ballet Scenes" from Suite, Op. 52 V
Oriental Dance ..... V, VI
Marionettes VIII
Nocturne (From Chopinana) VIII
Polonaise (From Chopinana) ..... VII IX
Valse de Concert, Op. 47 VI

GLINKA—
"Kamarinskaja" VI

GLUCK—
"Dance of the Happy Spirits" from "Orpheus" ..... VI, *VII
Overture, "Iphigénie in Aulis" ..... VI, IX

GLUCK-GEVAERT—
*Ballet Suite, No. 2 IX

GODARD—
Suite, Op. 116, for Flute and Orchestra VII

GOLDMARK—
Symphony No. 1, Op. 26, "Rustic Wedding" ..... IV, VIII
Overture, "Sakuntala," Op. 13 ..... I, IV, VIII
Overture, "In Springtime," Op. 36 II

GOUNOD—
La Reine de Saba II
Funeral March of a Marionette ..... VIII, IX
Valse from "Romeo and Juliet" I

GRAINGER—
*British Folk-Music Settings ..... V, VI, VII
Irish Tune from County Derry, from above VIII
Molly on the Shore, from above ..... VIII, IX
*Suite, "In a Nutshell" VI

GRIEG—
Concerto for Pianoforte in A Minor, Op. 16 ..... II, IV, VI, IX
Erotic VIII
Heart Wounds and Last Spring ..... II, VII
Lyric Suite, from Op. 54 ..... V, VI, VIII
March of Homage II
Solvejg's Song from "Peer Gynt," Suite No. 2, Op. 55 ..... *VII, VIII
Suite, "Peer Gynt," No. 1, Op. 46 ..... I, VI, VII, VIII
*Suite. "Peer Gynt," No. 2 IX
Wedding Procession, Op. 79, No. 2 VIII

HADLEY—
Symphony No. 2, "The Four Seasons" I
Symphony No. 4, D Minor II
*Symphonic Fantasie VIII
Overture, "Herod" I
Overture, "In Bohemia" II
Cantata, "In Music's Praise" II
Konzertstück for 'Cello and Orchestra II
Rhapsody, "The Culprit Fay" III
Suite, "Atonement of Pan" II
Tone Poem, "Salome," Op. 55 IV

HANDEL—
Largo (for Orchestra and Organ) ..... *VII

REPERTOIRE

HAYDN—
Symphony in D II
Symphony, G Major (B. & H. Ed. No. 13) ..... V, VI
Largo and Finale, from above
Symphony, G Major, "Military" VI
Allegretto, from above IX
Theme and Variations from Emperor Quartet IX
HELLMESBERGER— I
"Ball Scene"
HERBERT— VIII
American Fantasie
Irish Rhapsody VII
Prelude to Act III, "Natoma" ..... I, II, VII
HEROLD— II
Overture, "Zampa"
HUMPERDINCK— VIII
Die Königskinder
Overture
Prelude to 2nd Act (Hellafest) III
Prelude to 3rd Act (Verdorben-Gestorben) VI
Hansel and Gretel VI
Dream Pantomime
Prelude ..... II, VI, IX
D'INDY— VII
"Lied" for Violoncello
IPPOLITOW-IVANOW— V
Two Numbers from "Caucasian Sketches"
JACOBY, FREDERICK— VII
†Symphonic Poem, "The Pied Piper" V
†A California Suite VII
JARNEFELT—
Prelude IX
Berceuse IX
JENSEN-STOCK— IX
Murmuring Zephyr
KALINNIKOW— ..... IV. IX
Symphony No. 1, G Minor
KELLEY, EDGAR STILLMAN— VI
Symphony No. 2, "New England," in B Flat Minor, Op. 33
KREISLER, FRITZ— IX
Liebesfreud—"Love's Joy"
LALO—
Symphonie Espagnole for Violin I
Concerto in D Minor for 'Cello ..... III, IX
Concerto for Violin in F Minor II
Intermezzo for 'Cello and Orchestra VI
Norwegian Rhapsodie ..... II, VII
Overture, "Le Roi d'Ys" II
LIADOW—
*"Baba-Yaga" (Tone Poem) VIII
*"The Enchanted Lake," Op. 62 IX
*"Kikimora," Op. 63 IX
LISZT—
Symphonic Poem, "Mazeppa" VII
Symphonic Poem, No. 3, "The Preludes" ..... I, IV, V, VI, VII, VIII, IX
Symphonic Poem, "Tasso" ..... II, VI
Concerto for Piano in E Flat, No. 1 ..... II, IV
Concerto for Piano in A Major, No. 2 VII
"Hungarian Rhapsody," No. 1 ..... VI, VII, VIII
"Hungarian Rhapsody, No. 2 ..... *VII, IX
Hungarian Fantasie, for Piano and Orchestra IX
"Love's Dream," No. 3 ..... I, II, IV, VIII, IX
Polonaise, E Major ..... I, II
"Die Lorelei" IV
"Campanella" IV
MacDOWELL—
"To a Wild Rose" I
Suite in A Minor, Op. 42 II
"Claire de Lune" II
Indian Suite, Op. 48 III
Dirge (from Indian Suite) VIII
*Scotch Poem, Opus 31, No. 2 IX
*Poem Erotique, Opus 31, No. 6 IX
MARCELLI, U—
†Water Colors—Four Symphonic Sketches VIII

REPERTOIRE

MASCAGNI—
Intermezzo from "Cavalleria Rusticana" for Orchestra and Organ.....*VII

MASSENET—
Overture, "Phedre".....IX
"Alsacien Scenes".....VII, VIII
"Under the Linden Trees," from above.....VIII
Aria from "Hérodiade".....I
Ballet Music from "Le Cid".....VII, VIII, IX
Cantata, "Eve".....II
"Elegie".....VIII
Meditation from "Thais".....VI, *VII, IX
"Suite, "Scenes Neapolitan".....VIII
Suite, "Scenes Pittoresques".....II, VIII

MENDELSSOHN—
Symphony No. 4, "Italian," A Major, Op. 90.....IV, VII
Scotch Symphony (Two Movements).....II
Concerto for Pianoforte, No. 1, G Minor, Op. 25.....III
Concerto for Violin, Op. 64.....IV, VII
Concerto, E Minor for Violin.....VII, IX
Overture, "Fingal's Cave".....III
Overture, "Melusina," Op. 32.....VI
Overture, "Ruy Blas".....II, VII
Music to "Midsummer Night's Dream"
Overture.....II, VI, IX
Notturno.....VI
Scherzo.....II, VI, IX
Wedding March.....VI

MOSZKOWSKI—
Suite F Major, No. 1, Op. 30.....I
Suite, "From All Nations".....II
Theme and Variations from Suite No. 1.....I
Malaguena from "Boabdil".....II
Serenade.....*VII, VIII, IX

MOUSSORGSKY—
"A Night on the Bald Mountain".....VII, IX

MOZART—
Symphony, "Jupiter," C Major.....II, VI, IX
Symphony in E Flat.....III, VII
Symphony, G Minor (Köchel 550).....V, VII, VIII
Symphony in G Minor (Two Movements).....II
Overture, "Don Juan".....VIII
Overture, "The Magic Flue".....I, IX
Overture, "Marriage of Figaro".....II, VI
Concerto in C Major for Flute and Harp.....II
Concerto in D Minor, for Pianoforte (K. 466).....V
Concerto for Violin in E Flat Major, No. 6.....VIII
Concerto for Flute, Harp and Orchestra.....*IX
Recitative and Aria from "La Clemenza di Tito".....III

NICOLAI—
Overture, "The Merry Wives of Windsor".....I, VI, VII, VIII, IX

PIERNÉ—
Serenade.....VII, VIII, IX

PUCCINI—
"Vissi di Arte" from "La Tosca".....II
"Un Bel di" from "Madame Butterfly".....IV

RABAUD, HENRI—
*"Procession Nocturne," Op. 6.....VIII

RACHMANINOW—
Symphony No. 2, E Minor, Op. 27.....II, IV, VII
Symphonic Poem, "Die Toteninsel".....III
Prelude in C Sharp Minor.....II

RAVEL—
*Introduction and Allegro, for Harp and Orchestra.....IX
Suite, "Ma Mere L'Oye".....II, VIII

REGER—
Suite, "Romantique".....III

RIMSKY-KORSAKOW—
"Sadko," Symphonic Poem.....VIII
"Spanish Caprice".....II, VI, VII, VIII, IX
Suite Symphonique, "Scheherazade," Op. 35.....II, IV, V, VI, VII, VIII, IX

ROSSINI—
Overture, "William Tell".....I, VI, VII, VIII, IX

REPERTOIRE

RUBINSTEIN—
Concerto for Pianoforte, No. 4, D Minor, Op. 70 III
"Toreadore and Andalouse" from "Ball Costume" VIII

SABIN, WALLACE—
*"Horn Pipe" VIII

SAINT-SAENS—
Concerto for Violin in B Minor ..... II, III, IX
Concerto for Pianoforte, No. 2, G Minor ..... II, IV, VIII
Concerto for Violoncello, A Minor, Op. 33 ..... VI, VIII, IX
Danse Macabre ..... II, VI, VII, VIII, IX
Music from "Samson and Dalilah"
Amour vieus aider ..... II, IV, VI
Bacchanale VI
Dance of the Priestesses of Dagon VI
Prelude to "The Deluge" ..... I, VI, VII, VIII
Rondo Capriccioso, Violin Solo ..... I, VIII
Serenade VIII
Suite, "Algérienne," Op. 60 II
Symphonic Poem, "Le Rouet d'Omphale IX
Symphonic Poem, "Phaëton," Op. 39 VI
"The Swan" ..... *VII, VIII, IX
Tarantelle, for Flute, Clarinet and Orchestra VII
"Henry VIII," Ballet Suite IX

SARASATE—
"Zigeunerweisen" for Violin II

SCHEINPFLUG—
Overture to a Comedy of Shakespeare, Op. 15 V
(Introducing an English Melody of the 16th Century)

SCHNEIDER, EDWARD F.—
Symphony No. 1, A Minor, "In Autumn Time" II

SCHMITT, FLORENT—
Viennoise Rhapsodie VII

SCHUBERT—
Symphony No. 5 in B Flat VI
Symphony No. 8, B Minor (Unfinished) ..... I, II, IV, VI, VII, VIII, IX
Symphony, C Major (B. & H. Ed. No. 7) ..... III, V, IX
"Hark, Hark the Lark" IV
"Ave Maria" VI
"Ständchen" VI
"Military March" ..... VIII, IX
"Moment Musical" IX

SCHUBERT-REGER—
Entr'acte and Ballet Music, "Rosamund" VI

SCHUBERT-STOCK
"Moment Musical" IX
"The Bee" IX

SCHUMANN, ROBERT—
Symphony No. 1, B Flat, Op. 38 ..... II, V
Symphony No. 2, C Major, Op. 61 VIII
Symphony No. 3, E Flat, Op. 97 (Rhenish) IV
Symphony No. 4, D Minor, Op. 120 VII
Overture, "Genoveva" IX
Concerto for Pianoforte, A Minor VII
"Abenlied," for Violin II
"Träumerei" VII

SCHUMANN, GEORG—
Variations and Double-Fugue on A Merry Theme, Op. 30 VI

SIBELIUS—
Symphony No. 1, E Minor VIII
Symphonic Poem, "Swan of Tuonela" III
*Tone Poem, "En Saga" VII
Tone Poem, "Finlandia" ..... II, VII
Valse Triste ..... I, II, VII, VIII

SINIGAGLIA—
*Overture, "Le Baruffe Chiozzotte" VIII
*Piedmontese Dances, Vol. 1 IX

SKILTON—
*Two Indian Dances VII

SMETANA—
Overture, "The Bartered Bride" ..... I, III, VI, VIII
Symphonic Poem, "Vltava" (The Moldau) ..... II, V, VI, VII

REPERTOIRE

STOCK—
Symphonic Waltz I

STRAUSS, J.—
Waltz, "Tales from the Vienna Woods" I
Waltz, "On the Beautiful Blue Danube" ..... VI, VIII, IX
Overture, "The Bat" VIII
*Perpetuum Mobile IX

STRAUSS, R.—
Symphonic Poem, "Don Juan," Op. 20 ..... I, II, IV, V, VII
Tone Poem, "Death and Transfiguration" ..... II, VI
"Storelle del Bosco" II
Rondo, "Till Eulenspiegel's Merry Pranks," Op. 28 ..... III, V
*Love Scene from "Feuersnot" VI
Morgen VI

STRUBE—
Overture, "Puck" II

SUPPÉ—
Overture, "Poet and Peasant" VII

SVENDSEN—
Overture, "Carnaval in Paris" II

TARTINI—
Sonata for Violin, "Devil's Trill" III

TAYLOR, S. COLERIDGE—
The Bamboula, Rhapsodic Dance ..... I, VIII

THOMAS—
Overture, "Mignon" ..... II, VII, VIII, IX

THORLEY, WALTER HANDEL—
*Impressions from Shakespeare, "Macbeth" VI

TSCHAIKOWSKY—
Symphony No. 4, Op. 36 ..... II, VII, IX
Scherzo, from above ..... *IX
Symphony No. 5, E Minor ..... III, VIII
Andante Cantabile, from above IX
Symphony No. 6, "Pathétique" ..... I, II, IV, VI, VII, VIII, IX
Symphony, "Manfred," Op. 58 IV
Andante for Strings, Op. 11 ..... VII, VIII, IX
Overture, "1812," Op. 49 ..... II, IV, VI, VII, VIII, IX
Overture, "Romeo and Juliet" ..... II, IV, VIII, IX
Concerto for Violin, D Major I
Concerto for Pianoforte, No. 1, B Flat Minor ..... II, IV, VI
"Italian Caprice" ..... II, VIII, IX
March Slav ..... I, II, IV, VI, VII, VIII, IX
"Nutcracker Suite" ..... I, VI, VII, VIII, IX
Recitative and Aria, "Adieu Forets" from "Jeanne d'Arc" IV
Serenade, "Melancholique," for Violin III
Suite No. 3, Op. 55 VII
*"Voyvode," Opus 78 IX

TEDESCHI—
Marionette Dance VII

VERDI—
Aria, "Ah fors'e lue" from "La Traviata" IV
Aria, "O Don Fatale," from "Don Carlos" IX
March from "Aida" I

VOLKMANN—
Overture, "Richard III" IX
Serenada No. 3, D Minor, for String Orchestra, Op. 69 IV

VON REZNICEK—
Overture, "Donna Dianna" II

WAGNER—
"A Faust Overture" ..... V, VI, VII
"Rienzi"
Overture ..... II, VI, VII, IX
Aria, "Gerechter Gott" III
"The Flying Dutchman"
Overture ..... I, II, IV, V, VI, IX
"Tannhäuser"
Overture ..... I, II, III, V, VI, VII, IX
Aria, "Dich Theure Halle" V
Bacchanale ..... IV, VI
"Lohengrin"
Prelude ..... I, II, III, IV, VI, IX
Introduction to Act III VII
Selections from "Lohengrin" I

REPERTOIRE

"Tristan and Isolde"
Prelude and "Isolde's Love-Death".....I, II, III, IV, V, VI, VII, IX
Tristan's Vision (Arrangement by A. Seidl).....V
"Die Meistersinger von Nürnberg"
Overture.....I, II, III, IV, V, VI, VII, IX
Introduction to Act III.....
Prize Song (Wilhelmj).....III, V, VI
Procession of the Guilds and Introduction to Act III.....VI, VII
Wahn! Wahn! II
"Das Rheingold".....III
Entrance of the Gods into Walhalla.....
Erda's Warning VII
"Die Walküre".....II
Ride of the Valkyries.....
Wotan's Farewell and Magic-Fire Scene.....I, IV, V, IX
"Siegfried".....I, II, III
Voices of the Forest.....
Siegfried's Idyl .....II, III, IV, VII
"Die Götterdämmerung".....II, III, V
Siegfried's Rhine Journey.....
Siegfried's Death and Funeral March.....II, IV, VII
"Parsifal".....I, III
Prelude .....
Good Friday Spell.....V
Klingsor's Magic Garden and the Flower-Maidens.....III, VI
Transformation Scene VII
Kaiser March II
Dreams.....III

WEBER—.....VI, VII, IX
Overture, "Euryanthe" .....
Overture, "Der Freischütz".....II, IV, VI
Agatha's Aria (from "Der Freischütz").....II, VI, VIII
Overture, "Oberon".....II
Concert Piece, F Minor, Pianoforte and Orchestra, Op. 79.....I, VI, VIII, IX
Scene and Aria from "Oberon"—"Ocean! Thou Mighty Monster".....V

WEBER-WEINGARTNER—.....V
Invitation to the Dance.....

WIENIAWSKI—.....VI, VII, VII, IX
Overture, "Russe," for Violin.....
Concerto for Violin in D Minor.....II
Romance and Finale from D Minor Concerto.....II
Souvenir of Moscow, Op. 6, for Violin and Orchestra.....VIII

WOODMAN—.....VII
"An Open Secret".....

ZECH—.....II
Symphonic Poem, "Lamia".....

SOLOISTS

1911-1920

Note—Roman Numeral indicates season in which soloist appeared.

PIANISTS—

Ada Clement (Beethoven, Concerto No. 5, E Flat, Op. 73) III
Adele Rosenthal (Grieg, Concerto, A Minor) II
Arthur Shattuck (Tschaikowsky, Concerto, B. Flat Minor) VI
Corinne Frada (Mendelssohn, Concerto No. 1, G Minor, Op. 25) III
Frances Rock-Shafter (Saint-Saëns, Concerto, G Minor) II
Gottfried Galston (Liszt, Concerto, E Flat, No. 1) II
Harold Bauer on "Duo-Art" Piano (Saint-Saëns, Concerto in G Minor) VIII
Harold Bauer (Schumann, Concerto, A Minor) VII
Joseph Hofmann (Rubinstein, Concerto No. 4, D Minor, Op. 70) III
Ossip Gabrilowitsch (Mozart, Concerto, D Minor) V
Weber, Concert Piece, F Minor, Op. 79) V
Percy Grainger (Grainger, Suite, "In a Nutshell") VI
(Grieg, Concerto, A Minor, Op. 16) VI
Rudolph Ganz (Beethoven, Concerto, No. 5, in E Flat Major, Op. 73) IV
(Liszt, Concerto for Piano, No. 1, E Flat) IV
Tina Lerner (Chopin, Andante Spianato and Polonaise) VII
(Chopin, Ballade, G Minor) IV
(Chopin, Valse, A Flat Major) IV
(Grieg, Concerto, A Minor, Opus 16) ..... IV, IX
(Liszt, "Campanella") IV
(Liszt, Concerto No. 2, A Major) VII
(Saint-Saëns, Concerto, No. 2, G Minor) IV
(Schubert-Liszt, "Hark, Hark, the Lark") IV
(Tschaikowsky, Concerto, B Flat Minor) ..... II, IV
Frances Nash (Liszt, Hungarian Fantasie) IX
Valdimir De Pachmann (Chopin, Concerto, E Minor) I

VIOLINISTS—

Albert Spalding (Beethoven, Concerto, D Major, Op. 61) IV
(Bruch, Scotch Fantasie, Op. 46) IX
(Mendelssohn, Concerto, Op. 64) IV
Artur Argiewicz (Bach, Double Concerto) IX
Eduard Tak (Lalo, Symphonie Espagnole) I
(Saint-Saëns, Rondo Capriccioso) I
Efram Zimbalist (Brahms, Concerto, D Major, Op. 77) IV
(Tschaikowsky, Concerto, D Major) I
Fritz Kreisler (Beethoven, Concerto, D Major, Op. 61; and Tartini, "Devil's Trill") III
Irma Seydel (Saint-Saëns, Concerto, B Minor) II
Kathleen Parlow (Saint-Saëns, Concerto, B Minor) III
(Tschaikowsky, Serenade Melancholique) III
(Wienawski, Carneval "Russe") III
Louis Persinger (Beethoven, Concerto, D Major) V
(Bach, Double Concerto) IX
(Brahms, Concerto, D Major, Op. 77) VI
(Bruch, Concerto, No. 1, Op. 26) VI
(Lalo, Concerto in F Minor) II
(Mendelssohn, Concerto, E Minor) ..... VII, IX
(Saint-Saëns, Concerto, B Minor) IX
(Wieniawski, Souvenir of Moscow, Op. 6) VII
(Wieniawski, Romance and Finale from D Minor Concerto) VIII
Maud Powell (Bruch, Concerto, G Minor, No. 1, Op. 26) II
(Schumann, "Abendlied") II
(Sarasate, "Zigeunerweisen") II

VIOLONCELLO—

Arthur Hadley (Hadley, Konzertstëuck) II
Horace Britt (Boellmann, Symphonic Variations, Op. 23) VII
(Bruch, "Kol Nidrei," Op. 47) ..... VI, VII, IX
(Lalo, Concerto, D Minor) IX
(Lalo, "Intermezzo") VI
(Saint-Saëns, Concerto, A Minor, Op. 33) ..... VI, VIII, IX
(Saint-Saëns, "The Swan") ..... *VIII, *IX
(Vincent d'Indy, "Lied") V
Jean Gerardy (Lalo, Concerto, D Minor; Boellmann, "Symphonic Variations") III
Mme. Elsa Ruegger (Boellmann, "Symphonic Variations") I

HARP—

Joseph Vito (Mozart, Concerto, C Major for Flute and Harp) II
Kajetan Attl (Attl, Bohemian Folk Songs) VII
(Bach-Gounod, "Ave Marie," for Orchestra, Organ, Violin and Harp) ..... VII, VIII, IX
(Hasselmans, Aubade) VIII
(Mozart, Concerto, for Flute and Harp) IX

REPERTOIRE

HARP—Continued
(Ravel, Introduction and Allegro).....IX
(Smetana, Vltava (The Moldau).....VII
(Tedeschi, "Marionette Dance").....VII
(Zabel, "At the Fountain").....VII, VIII, IX

FLUTE—
B. E. Puyans (Godard, Suite, Op. 116).....VII
(Mozart, Concerto in C Major for Flute and Marp).....II, IX
(Saint-Saëns, "Tarantelle," for Flute, Clarinet and Orchestra).....VII

CLARINET—
Harold Randall (Saint-Saëns. "Tarantelle" for Flute, Clarinet and Orchestra).....VII

OCTETTES—
Beethoven, Rondino (for two Oboes, two Clarinets, two Bassoons, two French Horns)
Messrs. Addimando, Lombardi, Randall, Hazlett, Bell, La Haye, Horning, Roth..VIII

ORGAN—
Edwin H. Lemare (Handel, Largo for Orchestra and Organ).....VII
(Bach-Gounod, "Ave Marie," for Orchestra, Organ, Violin and Harp).VII, VIII, IX
(Lemare, Rondo Cappriccio, for Organ).....VII
(Mascagni, Intermezzo from "Cavalleria Rusticana").....VII
(Tschaikowsky, Overture, "1812," for Orchestra and Organ).....VII, VIII
(Elgar, Pomp and Circumstance March, for Orchestra and Organ).....VIII

TRIOS—
Beethoven, Trio in "C," Op. 87, for two Oboes and English Horn
C. Addimando, A. Lombardi, V. Schipilliti VI
C. Addimando, A. Lombardi, A. Plemenik .....VII, VIII
Berlioz, Trio of the Young Ishmaelites from "The Infancy of Christ," for Two Flutes and Harp
Messrs. Puyans, Newbauer and Attl.....VIII

SOPRANO—
Mme. Louisa Tetrazzini (David, Air, "Mysoli" from Pearl of Brazil; Gounod, Valse from "Romeo and Juliet").....I
Mme. Martha Richardson (Massenet, Aria from "Herodiade").....I
Beatrice Fine (Charpentier, "Depuis le jour" from "Louise"; Strauss, "Storelle de Bosco").....II
Mme. Herbst-Wright (Weber, Agathe's Aria from "Der Freischutz").....II
Agnes Berry (Woodman, "An Open Secret" with piano accompaniment).....II
Marcella Craft (Verdi, Ah forse lui from "Traviata").....IV
(Puccini, Un bei di from "Madam Butterfly").....IV
(Liszt, "Die Lorelei").....IV
Elinora De Cisneros (Saint-Saëns, "Amour viens aider" from "Sansom and Dalila")...IV
(Tschaikowsky, Recitative and Aria, "Adieu Forets" from "Jeanne d'Arc").....IV
Maud Fay (Weber, Scene and Aria from "Oberon"—"Ocean! Thou Mighty Monster"; Wagner, Aria from "Tannhauser"—"Dich Theure Halle").....V

MEZZO-SOPRANO—
Alice Gentle (O Don Fatale, from "Don Carlos").....*IX
(Habanera, from "Carmen").....*IX

CONTRALTO—
Carrie Bridewell (Wagner, Erda Scene from "Rhinegold").....II
Fernanda Pratt (Saint-Saëns, "Amour viens aider").....II
Julia Culp (Beethoven, Lieder songs from "Egmont," "Freudvoll und Leidvoll," "Die Trommel geruhret"; Wagner, "Träume"; Schubert, "Standchen"; Strauss, "Morgen").....VI
Mme. Ernestine Schumann-Heink (Mozart, Recitative and Aria from "La Clemenza di Tito"; Wagner "Gerechter Gott" from "Rienzi").....III

BARITONE—
Clarence Whitehill (Wagner, Wotan's Farewell and Magic Scene from "Die Walkure" Wahn! Wahn! from "Die Meistersinger").....III

CHORAL WORKS—
Cecilia Choral Club (Jules Massenet's Cantata, "Eve").....II
Mrs. Orrin Kipp McMurray.....Soprano
Mr. R. M. Battison.....Tenor
Mr. Harrold Pracht.....Baritone
Conducted by Paul Steindorff
Cecilia Choral Club (Henry Hadley's Cantata "In Music's Praise").....II
Mrs. Edward Everett Bruner.....Soprano
Mr. Harold Pracht.....Baritone
Conducted by Henry Hadley

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Lombardi, A.
Plemenik, A.

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